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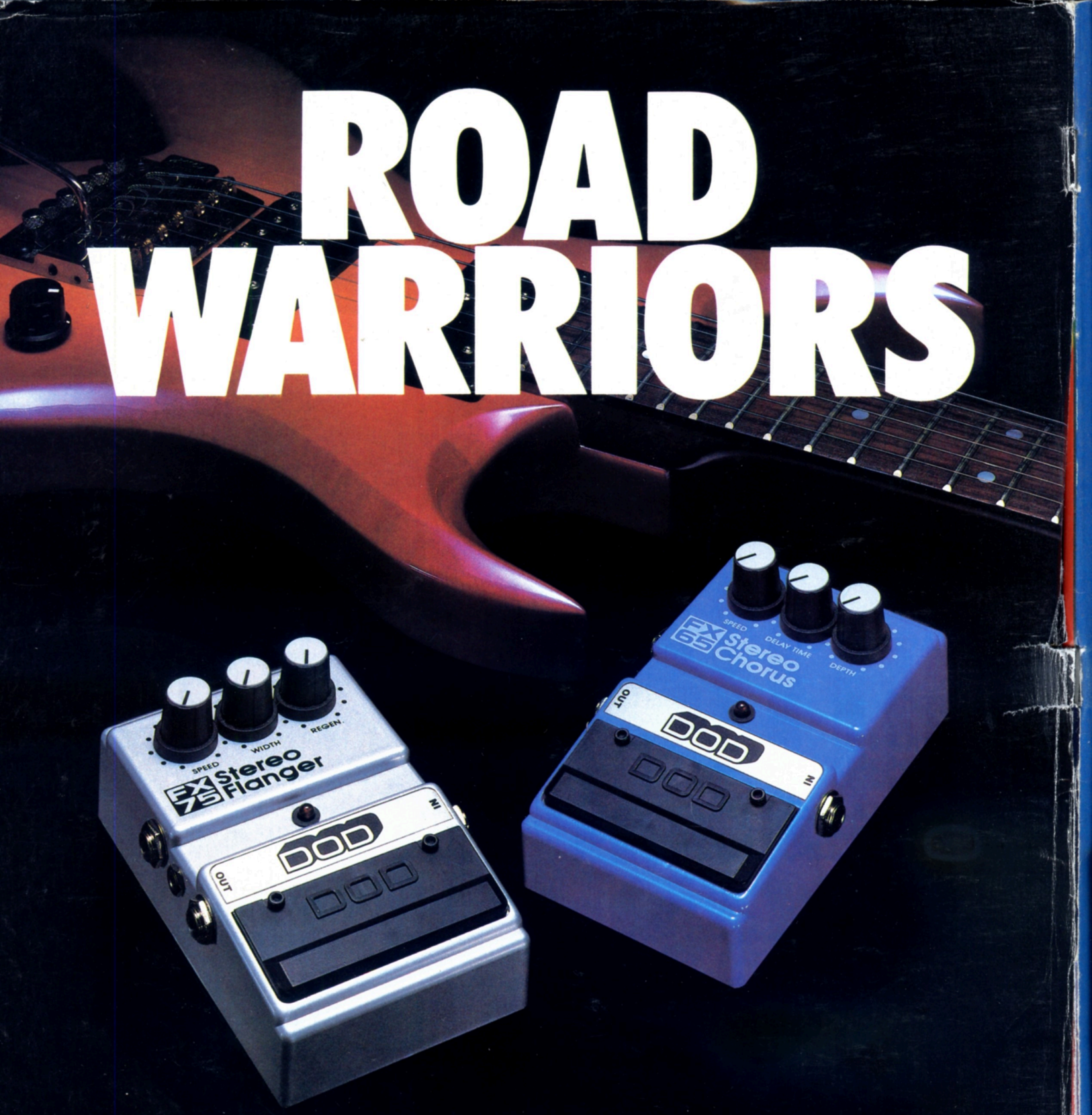

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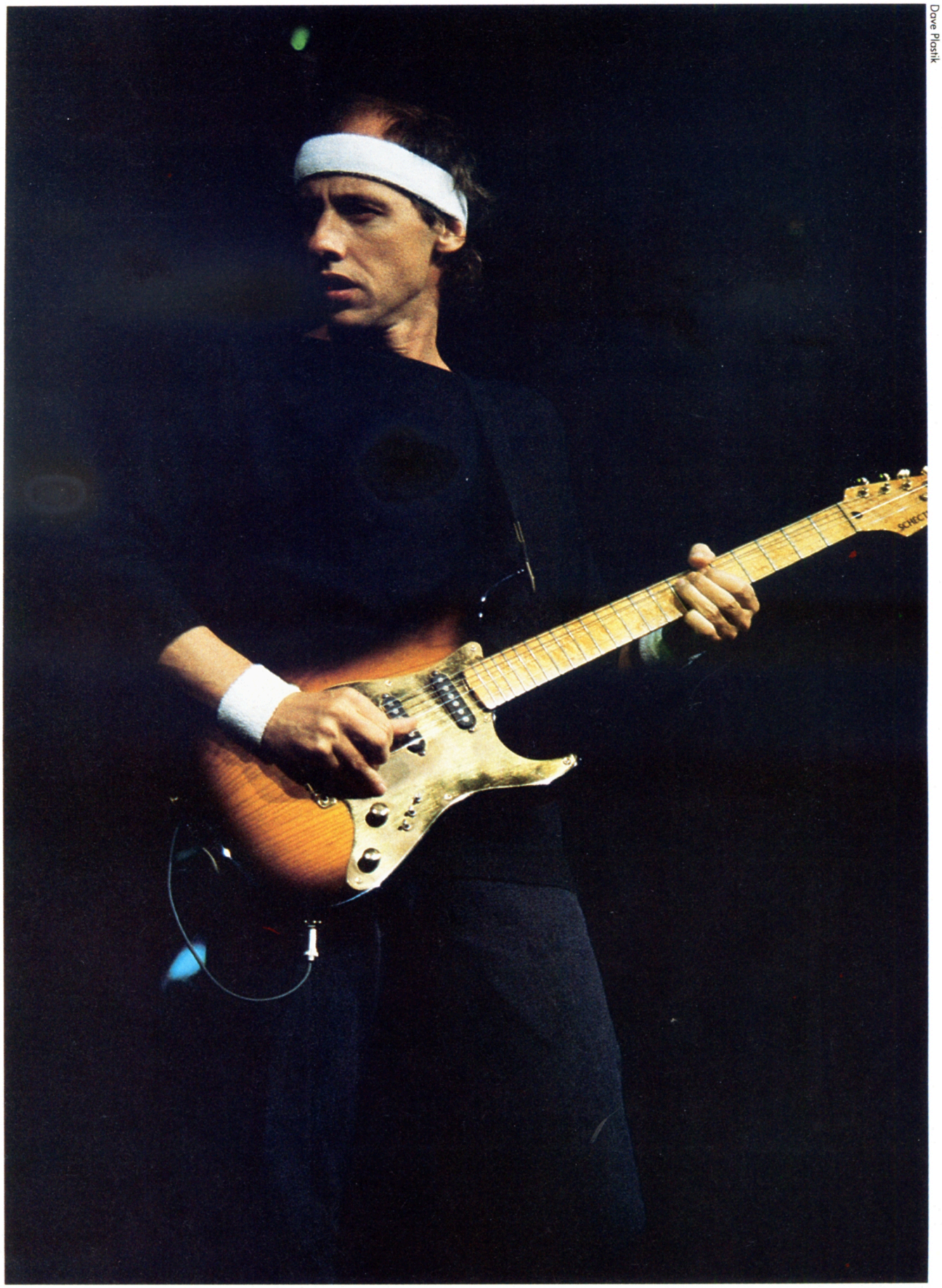
Ray Olson

CHRIS SQUIRE



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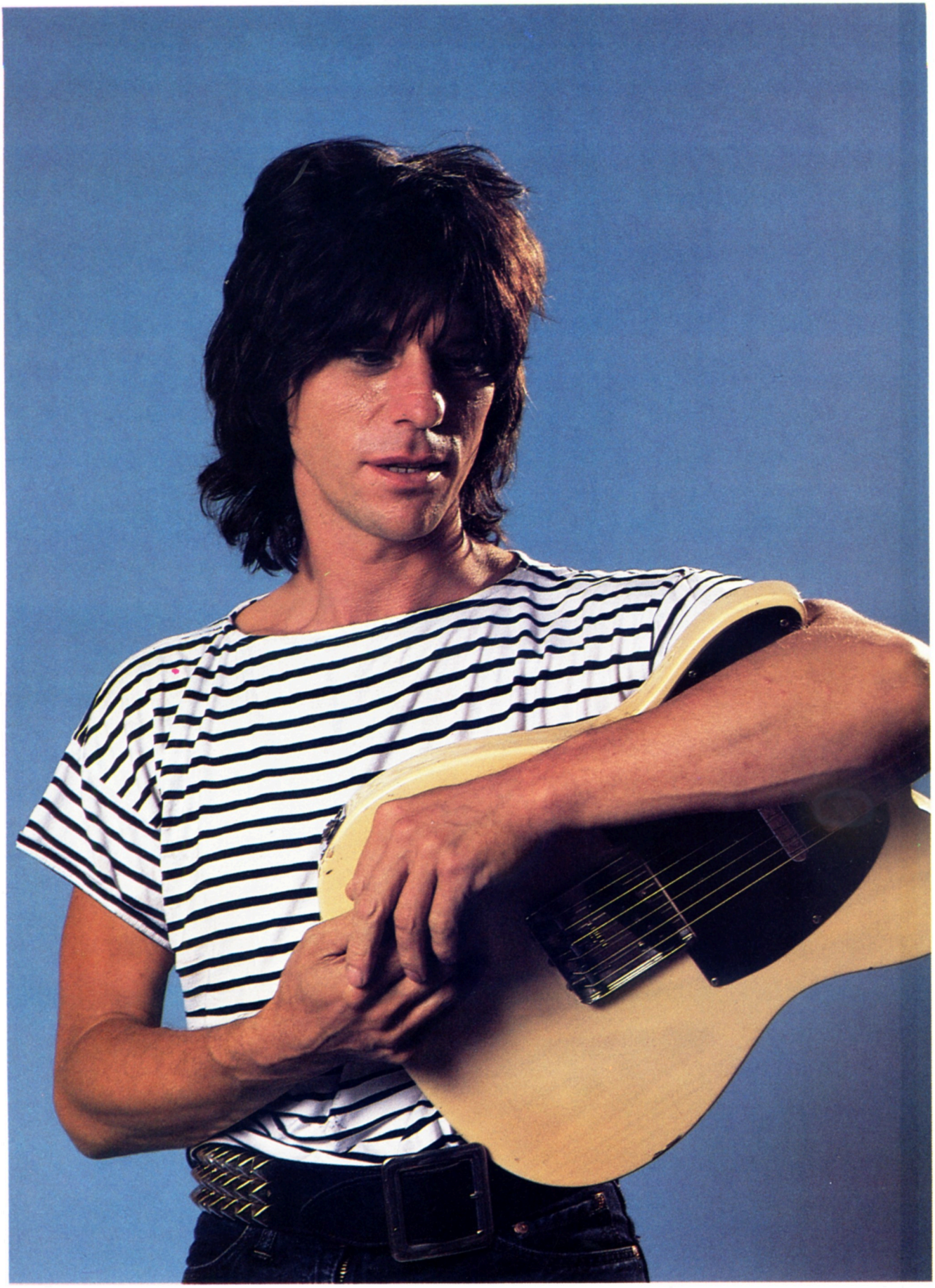

JEFF BECK

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Photo by David P. Bertinelli

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Letters

PO Box 1490
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10573

Dear **GUITAR**,

Thanks so much to Steve Vai for his wonderfully informative column "Weird Noises" in your December '85 issue. I found No's 9 through 12 to be especially useful. After reading this article and experimenting a little on my own, I came up with a little "trick" maneuver that I felt compelled to share with other **GUITAR** readers. Here it is:

1) Turn your amp (preferably a Marshall stack) up to ten.
2) Clenching the whammy bar tightly between your teeth, strum the open strings once and lean forward, letting go of the guitar with your hands.
3) Rock your head up and down from the floor as if your guitar were a yo-yo, gradually increasing tempo and stretching the strings as much as possible on the upswing.
4) Once the strings start to break, one by one, snap your head back sharply, letting the guitar hit you squarely in the face. That's all there is to it!

In addition to getting a great sound, used live you're almost guaranteed to bring the house down (if you regain consciousness).

Sincerely Warped
Curtis Wohlforth
Medford, NJ

Dear **GUITAR**,

I couldn't believe my eyes when I saw that you had printed the tablature for *Cause We've Ended as Lovers*. In the last ten years I've read interviews with such greats as Al DiMeola, Michael Schenker, Larry Carlton and Steve Morse. Each one of them singled out Jeff Beck. In 15 years of listening to guitar albums I have never heard anything that approaches Jeff's style and control, except possibly Jimi playing the blues. The first time I heard *Cause We've Ended as Lovers* I knew this was something very special. I hope guitarists who are only now hearing J.B. for the first time pick up on albums like **Blow by Blow** and **Wired** to understand why Jeff has a reputation as being so great. Thank you for printing the music for this ageless masterpiece (released over ten years ago).

David Erickson
Lincoln, NE

Dear **GUITAR**,

You've got a great mag goin' here. Keep up the good work and many thanks for the extra BASS LINES!

Ken "Electric" Barr
Fayetteville, AR

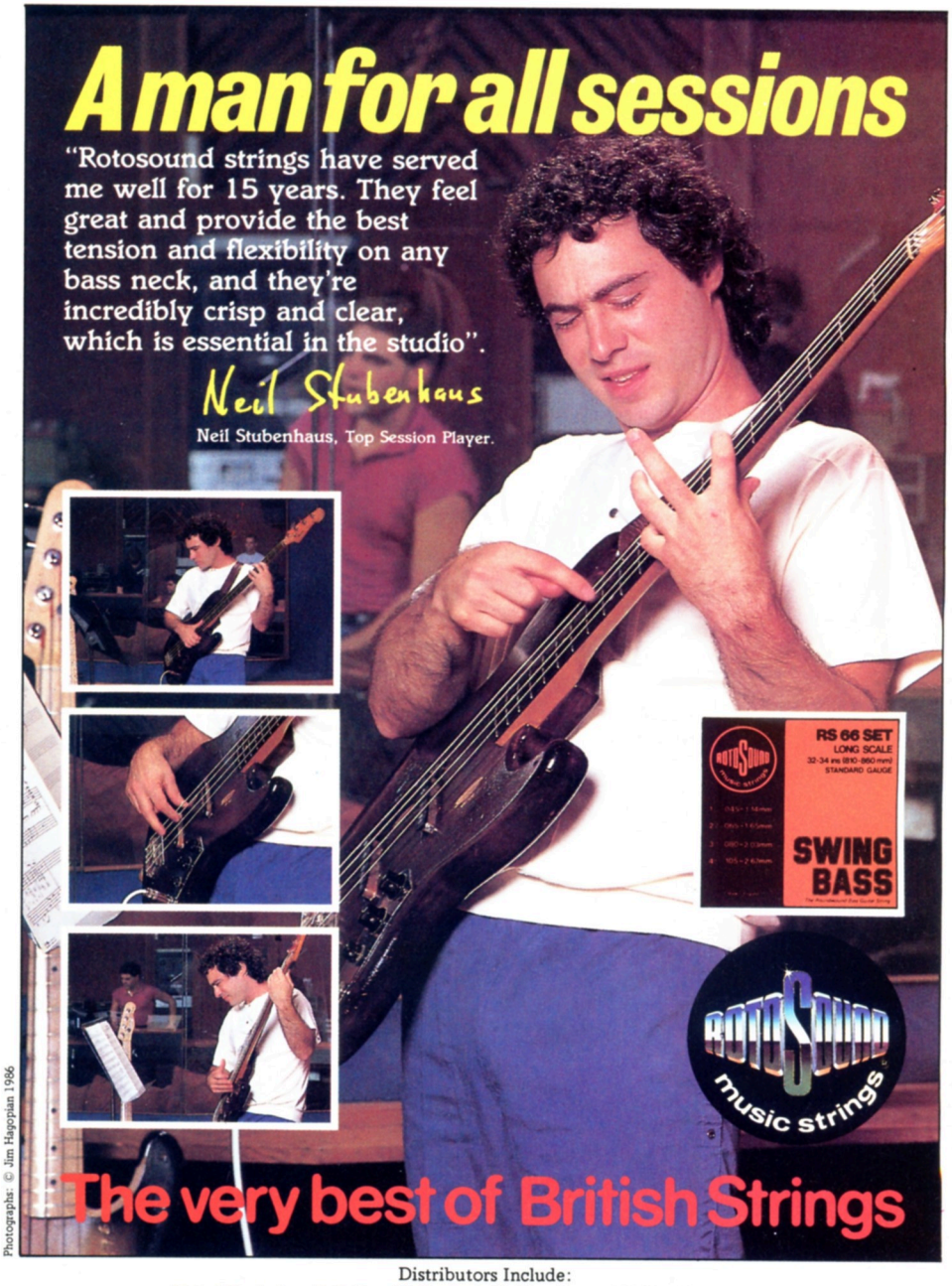
Dear **GUITAR**,

Thank you so much for *Mood for a Day*, by Steve Howe (Yes). I have always thought that Yes were the most talented group, and I am glad to see you recognize Steve Howe, Chris Squire and even Trevor Rabin.

I have never had any classical guitar experience before, but I feel I've learned a lot from *Mood for a Day*. It's not an easy piece to play and I couldn't get it all, but I still feel that it taught me a lot.

Yes's #1 Fan
Evansville, IN

Although he is widely known in the musical instrument industry as the leading force in replacement pickups, **GUITAR** readers may be surprised to learn that Larry DiMarzio is also a professional photographer, who not only designs but also shoots his own ads. We are proud to display an example of his work on this month's cover.



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rock climbing

BACKSTAGE

by Eddie Ojeda

Even on our first tour, because of the kind of band we are, there was a mystique and an excitement about meeting us and seeing us without the makeup and the glitter. Usually you'll meet the same kinds of people in every town. Every state has a rep whose whole job is promotion for the company. They're the ones who get you to the radio stations; they set up interviews. They assist your road manager in local endeavors.

There's always going to be girls hanging out, and the funny thing is that a lot of people who do that don't think of themselves as groupies. They say, well, I'm not really a groupie. Just because you meet a girl backstage doesn't mean she's a slut. She could be anybody; she could be somebody's sister. You get the local pushers, of course, and you get professional guitar people, who come down to the show to maybe sell a few vintage guitars. They may annoy some people, but to me it's somebody trying to make a living.

I always say, drugs can end up killing you, a guitar collection won't. So if you have too many guitars, just sell a few. I would suggest to anybody who's going to buy a vintage instrument that he get an expert to appraise it and make sure it's worth what it's supposed to be worth, cause it's like an investment. You may have trouble selling a Les Paul for $7,000, but there's always someone who will buy it from you. And if the guitar is worth that much, it's a legitimate investment. I went through a guitar buying stage and every guitar that I bought I could almost sell for what I paid for it, or maybe even make money because I got a good deal.

I'm very realistic as far as judging what making it means to me. You can't just go by how many people are backstage. It's like that old blues song, *Nobody Wants You When You're Down and Out*. Some people can be bitter about it. That's why, when some people make it, they don't want to see anybody, because before they made it they had to put up with so much and sort of walk around being super nice to everybody. So now that they've finally made it, they have an attitude. Basically, when you're hot you're hot; when you're successful, people want to be around you. Still, there's always people who are arrogant or rude or a little jealous of your success and try to bring you down. Sometimes somebody will come up in a backstage situation and confront you. Somehow they got backstage through somebody they knew, so they have access to you, and they act very snotty, like, oh, I met you, so what? And meanwhile they're going crazy that they're talking to you. But they try to put on this air like, oh, your band isn't this and that; you're not as hot as you think you are. You get these weird, arrogant people and you didn't even say anything. They just walk up and start giving you a hard time. I don't know why people have to do that, but you bump into them once in a while. I have no use for them. I say, if you don't have anything good to say, don't come up and talk to me.

Once you're successful everything is a lot more intense, but that's what you work for. That's what you work to get. So when it starts happening there's two ways to do it. You can get freaked out by it and say, well, I don't have to do this, or you can just go ahead and deal with it instead of trying to run away from it. ■

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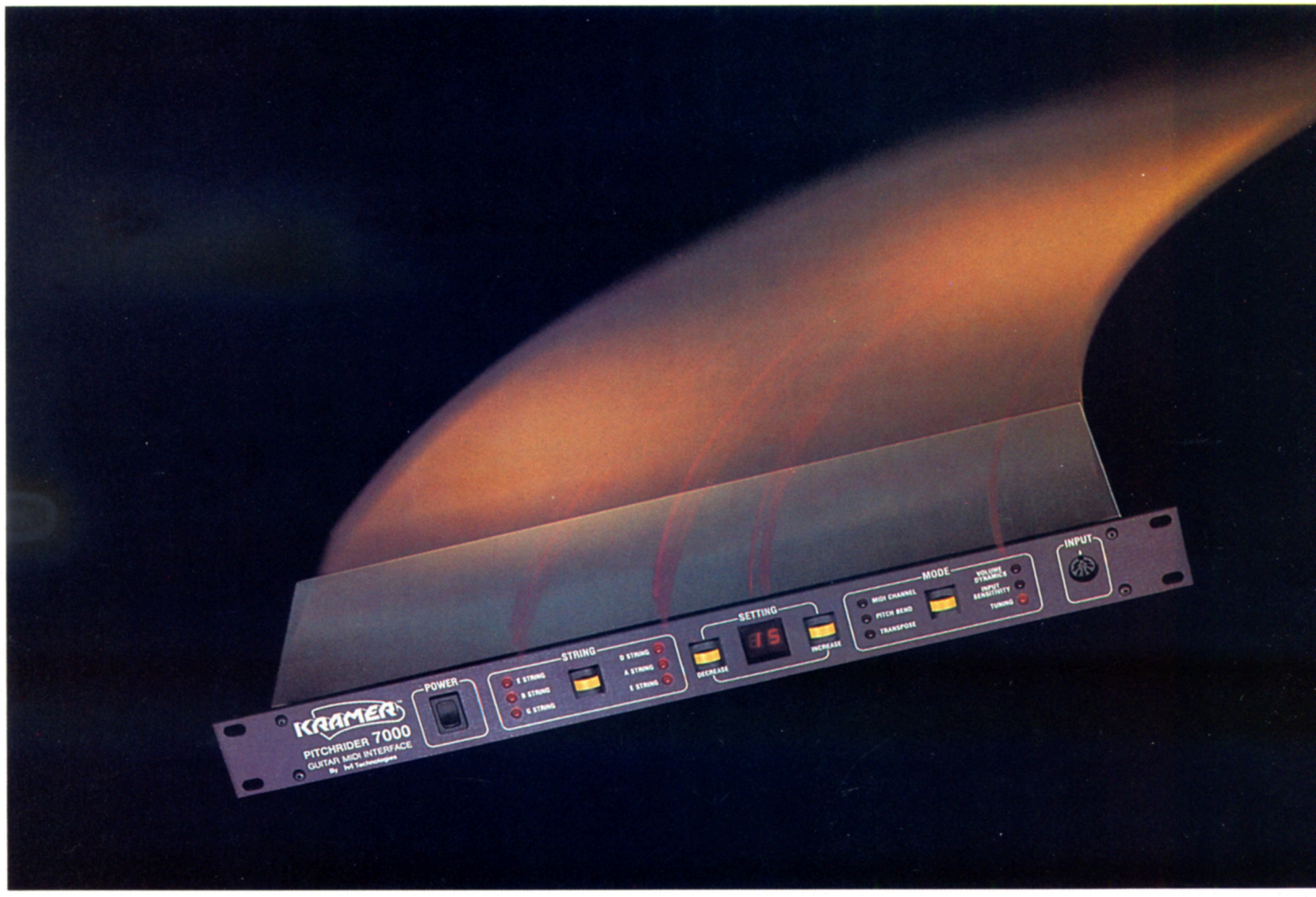

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Jon Stewart
64 Chamberlain Road Hull
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Ray Rodriguez
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Craig Hutler
140 W. Carroll St.
Portage, WI 53901

REGIONAL REPORTS

Anyone in the North Carolina/South Carolina area should be on the lookout for a wizard guitarist called J.D. Collins. I believe I have witnessed the next up and coming superstar of all time. He is just mind boggling and plays a style that no other guitarist can copy. He plays a '63 DiMarzio and two stock Fender pickups. He's gonna be one to contend with if the industry ever gets hold of him. He has flash and moves like Jimi Hendrix and plays Heavy Metal scales light years beyond Michael Schenker. I may play a mean guitar but after seeing this cat in action I'm re-evaluating my attack.

Harold VonAuten
209 Englewood Drive
Wilmington, NC 28403

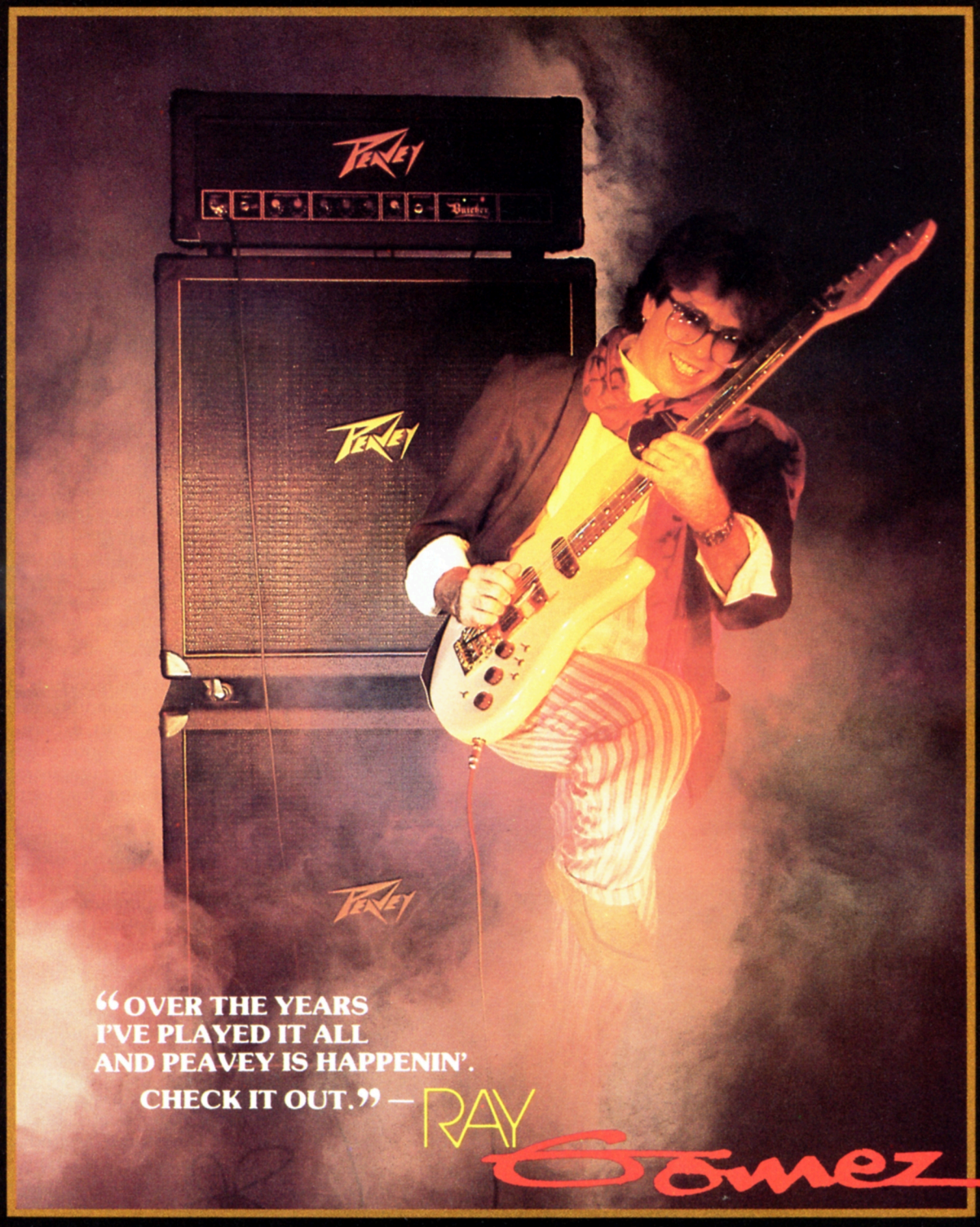
ETC.

Recently my only guitar was stolen. It is a Gibson Chorus/Futura, Serial No. 81313523. It's purple with gold hardware and Seymour Duncan pickups in a Gibson case that says Rigor Mortis on the side. I live to play the guitar so if anyone has any information on its whereabouts, please write or call me.

Ted "Metal Head" Magliulo
309 Sauget
Caholtia, IL 62206
(618) 377-9800

I recently purchased a Fostex 4-track recorder. I am now trying to learn all the tricks of home recording. Does anyone have any suggestions? I am interested in corresponding with other recording guitarists and writers and keep myself updated on the newest innovations. I could also use some ideas on how I could creatively use my guitar in the elementary school setting.

Paul Allen
111 Linden St.
West Chester, PA 19380



The public is finding out what many of the top players in the business have known for years. . . Ray Gomez is HOT! Roy Buchanan said in the August '85 *Guitar Player*, "Ray Gomez can play anything. He can hear an arrangement that would take me a year to learn and he just picks up the guitar and plays it."

Carlos Santana said, "Hearing Ray play is like eating fresh watermelon in summer." The praise goes on and on.

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MUSIC APPRECIATION

LED ZEPPELIN IV by Wolf Marshall

Dennis Callahan /Pix Int'l

Led Zeppelin rose from the ashes of the Yardbirds (a prototype heavy metal band) when Jimmy Page, through a chain of succession from Clapton to Beck to Page, found himself in possession of the name but with no band. From the final touring incarnation, Led Zeppelin began when Page joined forces with bassist/arranger John Paul Jones (also a seasoned veteran of the London session scene, like Page), vocalist Robert Plant and drummer John "Bonzo" Bonham. Though both Plant and Bonham were unproven and unknown, by contrast with Page and Jones, they supplied the elusive missing ingredients to complete the lineup by late 1968.

The first Lp (1969) was released soon after the group was organized, and explored predominantly blues-rock, Yardbird-influenced music. The second Lp (**II**), released in late '69, established their incipient power rock style. It was labeled "Heavy Metal" by many U.S. critics because of its radically terraced dynamics of loud and soft contrasts within compositions and the overall driving metallic sound. It yielded the hit, *Whole Lotta Love*. **Led Zeppelin III** (1970) represented a move towards excessive acoustic sounds and was sharply criticized on this account. Despite the censure, work continued in this direction and toward a refinement of acoustic and electric sounds in balance. Led Zeppelin **Untitled** (1971) known variously as **Led Zeppelin IV** or the "Runes" album, proved the striving to be worth the effort.

The music presented on this collection was the crystallization and essence of Led Zep, particularly the classic *Stairway to Heaven*. Blues-rock, acoustic folk, classical and a heavy beat are combined orchestrally to create the definitive Led Zep style. Jimmy Page's production values reached a zenith for the band as a whole and in his own accomplishments in finally assembling the "Guitar Army" recorded sound he had always wanted to portray.

Page used the recording studio as a "fifth member," expanding and coloring the Zep tracks with experimental approaches to microphone placement (obtaining unusual and unique guitar tones from his Telecaster, frequently without resorting to EQ remedies) on the instruments, thoughtful and compositional application of overdub techniques (he often credited Les Paul and his multi-track genius as inspiration for the "Guitar Army" Zep sound) and his session-trained ears helped convert the studio apparatus into a musical entity and a medium for growth and development.

The songs on **Led Zep IV** basically involved two modes of compositional style, the riff and the freer though composed attitude dependent on lyrical content and thematic development. Riff songs are often spontaneous *(Rock and Roll)* and are structured around a specific repeating melodic or rhythmic figure (riff for short). Page is a master of the modern rock riff. In his singular style, elements of tradition coming from early Elvis and Gene Vincent blend with straight ahead blues influences like Elmore James and B.B. King and a modern style derived from his contact and participation with the Clapton-Beck-Hendrix dynasty of progressive blues-rock. The Led Zep riff sprang from these influences plus Page's own extremely high musical standard. His (and Zep's) riffs are often the most memorable part of a Led Zeppelin piece because they are so strong. An entire generation of rock musicians in the 70s would be drawn to this writing style

from these early endeavors. The second approach is more elusive and reflects Page's involvement with and assimilation of English folk idioms. Highly influenced by artists like Bert Jansch and John Renbourne (and the curious drone of modal tunings and the Anglo-Saxon/Celtic mysticism contained in those sounds), Page was torn between hard rock and English folk acoustic music at one point when initially forming Zep. Of course, the import and impact of Plant's vocal style settled that decision. Still, Page continued to explore and incorporate this flowing, elemental texture into the repertoire (*White Summer* and *Black Mountain Side* led to the acoustic works *Battle of Evermore, Going to California* and the fingerpicked intro to *Stairway to Heaven*). The effect of this British folk concept upon the music resulted in songs being written which supported the vocal or thematic line and unfolded musically depending on the melodic course that line implied.

Page's orchestral goals reached a new level of perfection on **Led Zep IV.** In the masterpiece, *Stairway to Heaven,* the combined facets of Led Zep's strengths contributed to an epic length (7:55) opus which emphasized a totally orchestrated, hybrid vision embracing elements of acoustic classical and folk (in the intro), hard rock ensemble playing (from the drum entrance on), multi-track chamber to symphonic guitar textures (the various entrances of electric six and 12-string rhythm parts in verses and interludes), heavy metal (in the massive coda where a driving rhythm figure is repeated under shrieking, harmonized guitar bends) and blues (in the guitar solo). Page's guitarwork is uniformly excellent throughout but particularly one must notice the intriguing chromaticism of the intro. AM(Ma9)/G♯, Am7G, DMa/G♯, FMaj7. The progression is further endowed with a contrary motion melody in the first three chords and contrasted by a relaxed arpeggiation of the FMaj7. The balance of motion and repose is a brilliant musical device which gives the otherwise simple changes an indefinable kinetic quality. Page's solo is an archetype of melodic blues style, playing blues ideas over chords other than the usual 12-bar progression, and set the standard for this approach, which continues to be viable in today's rock, 15 years later. It succeeds on many levels. The phrasing and rhythmical punctuation are impeccable; the economy of scale activity and placement of slow and fast passages create a composed logic (though it still retains an improvised impromtu blues spirit), and there is an overpowering sense of thematic direction to the climax (a series of repeating pull-off sextuplets). The alternation of guitar timbres and textures from solo acoustic to 12-string electric to six-string electric (with various degrees of distortion used coloristically) to thick layered overdubbed guitar sections was exceptional. In this piece, all events (chorus, verse, interlude, solo, bridge) are structurally defined by new orchestral shadings and combinations. For example, "Bonzo" doesn't enter until late in the song and then becomes part of that texture orchestrally. His parts build towards the coda. It was here that the Led Zep ensemble style was perfected and determined the course of their musical direction in the future. Later pieces like *Ten Years Ago, Achilles Last Stand* and *Kashmir* continued along these lines.

The unabashed rock 'n' roll vitality of Led Zep jumps out of the grooves of *Black Dog, Rock and Roll, Misty Mountain Hop* and *Four Sticks. Black Dog* and *Four Sticks* (the former riff is attributed to John Paul Jones) both use somewhat longer, complicated riffs than would be expected. Even though the meter in the *Four Sticks* riff is sophisticated, alternating between 5/4 bars and 3/4 bars, the result is not pretentious nor self indulgent, due to the sincerity and conviction of the band to make it rock. The riff in *Black Dog* is similarly made accessible, and in its later middle section a chord pattern which is, by now, an adopted standard for rock bands (AC/DC comes to mind with Mixolydian harmony and the syncopated reverse cadence of G,D,A) is introduced.

Rock and Roll (see Feb '86 **GUITAR**) was a spontaneous composition and conveys straightahead Chicago blues. The progression of the 12-bar traditional blues form is adhered to and expanded with some guitar flash in the solo's second chorus. The simple riff is moved through the changes as another concession to tradition, and makes use of a more chordal riff approach which has since been borrowed by everyone from Angus to Eddie, with an open A chord and added melody notes F♯ and G.

Misty Mountain Hop features a simple walking riff played ensemble, contrasted with guitar harmonies (3rds) doubling the vocal melody in the verse. Again, the A mixolydian mode is the underlying harmonic source. Though they modernize the basic idiom once again, Zep never loses the raw rock intent.

Page's harmonized guitar fills and counterlines are tastefully interjected and lend a tapestry effect to the arrangements. Particularly noteworthy is the thick texture developed in the middle section of the *Four Sticks,* with jangling acoustic strumming and superimposed 12-string suspended chords, which

Continued on page 33

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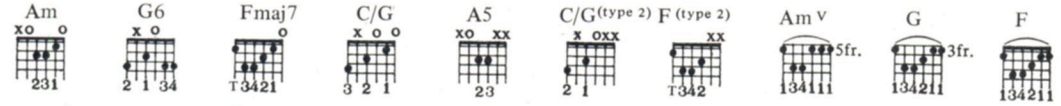
Tablature Explanation Page 108

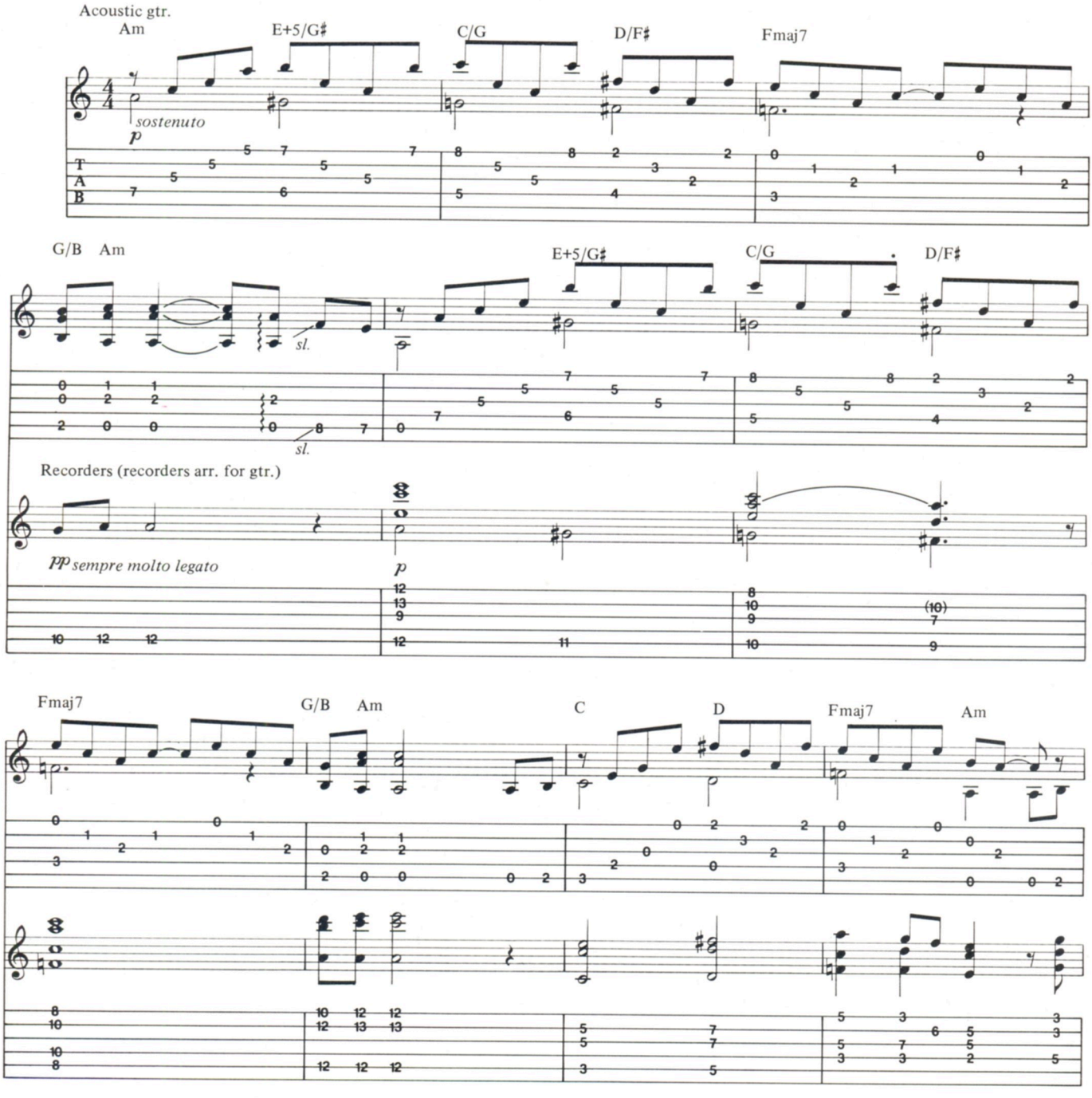
STAIRWAY TO HEAVEN

As recorded by Led Zeppelin
(From the album Untitled/Atlantic 7208)

Words and music by
Jimmy Page and Robert Plant



Slowly ♩ = 72 (All other chord voicings found in TAB)



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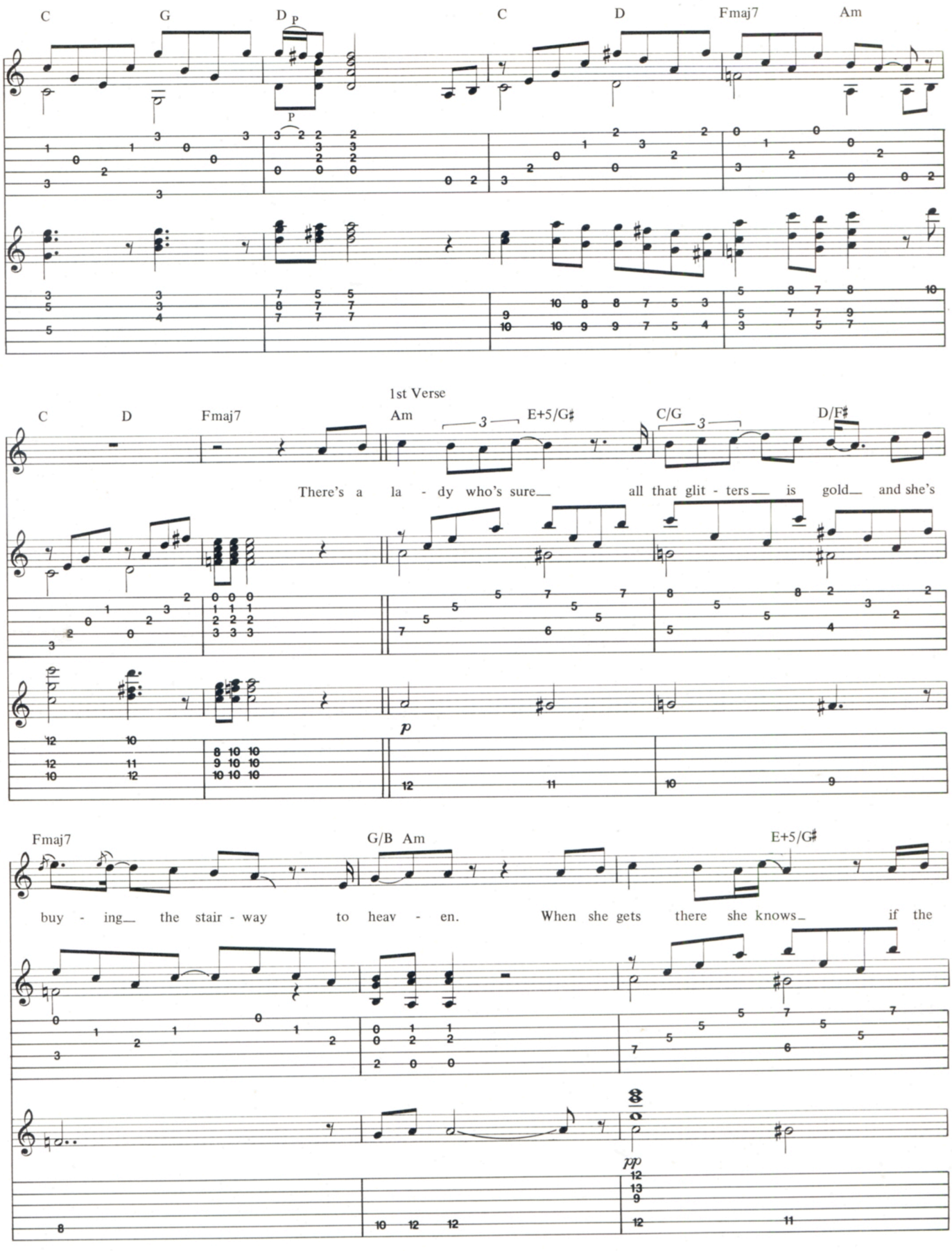
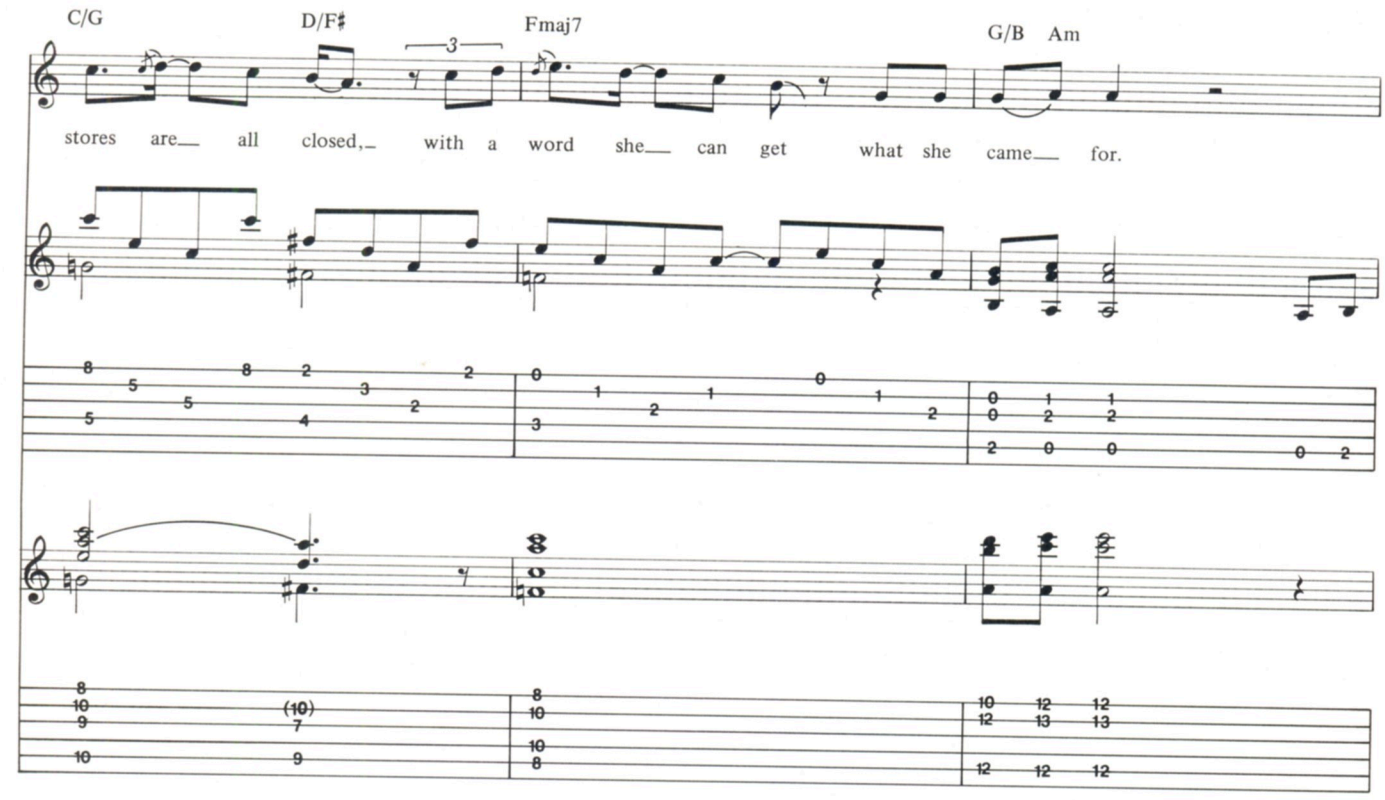
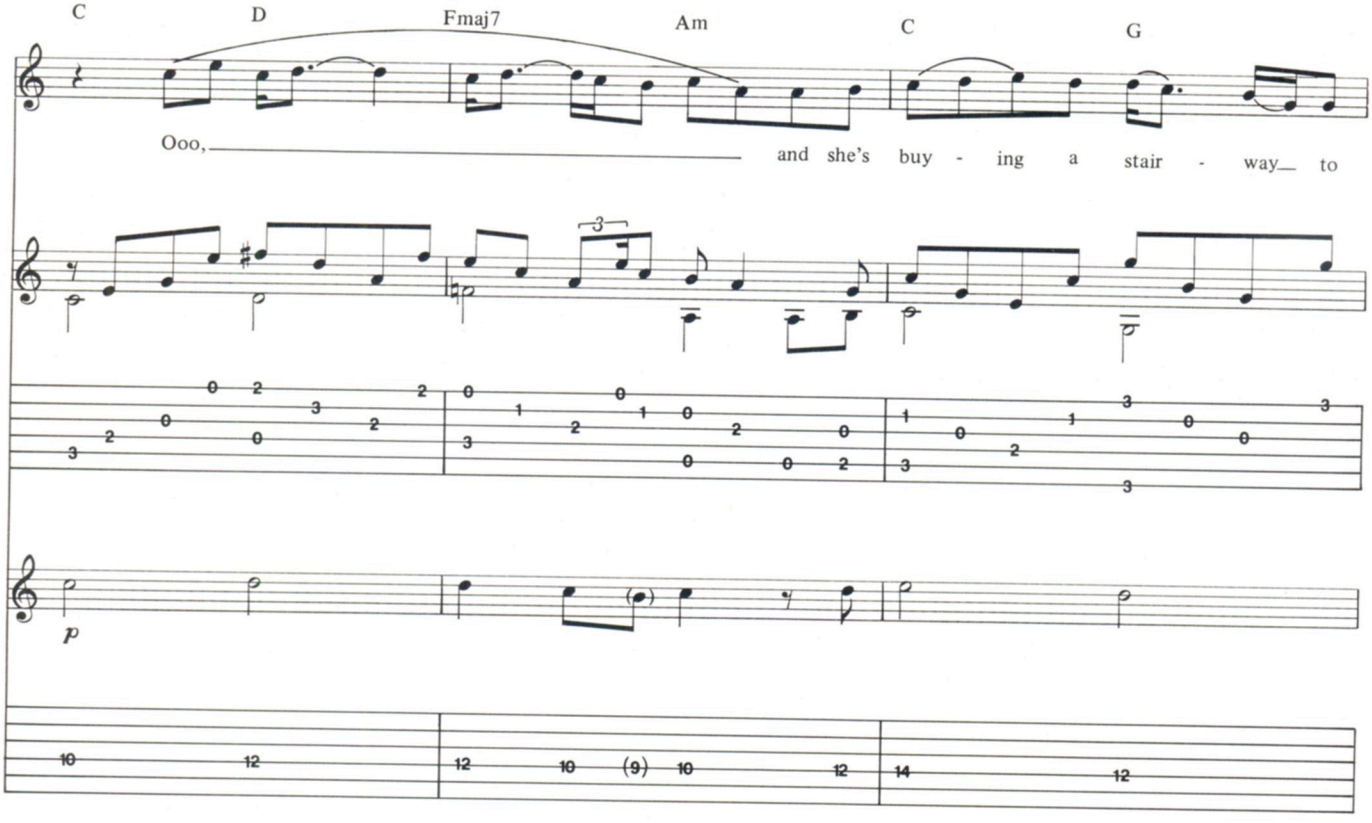
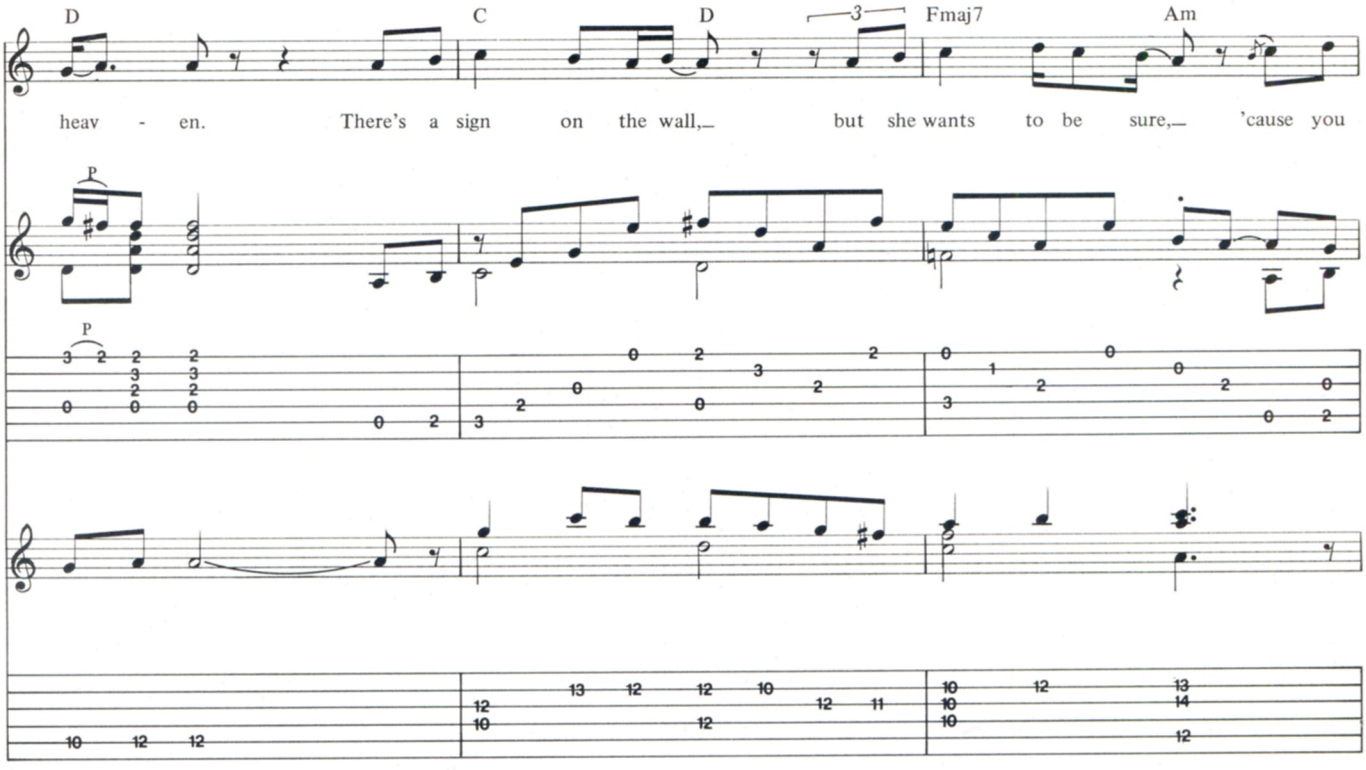
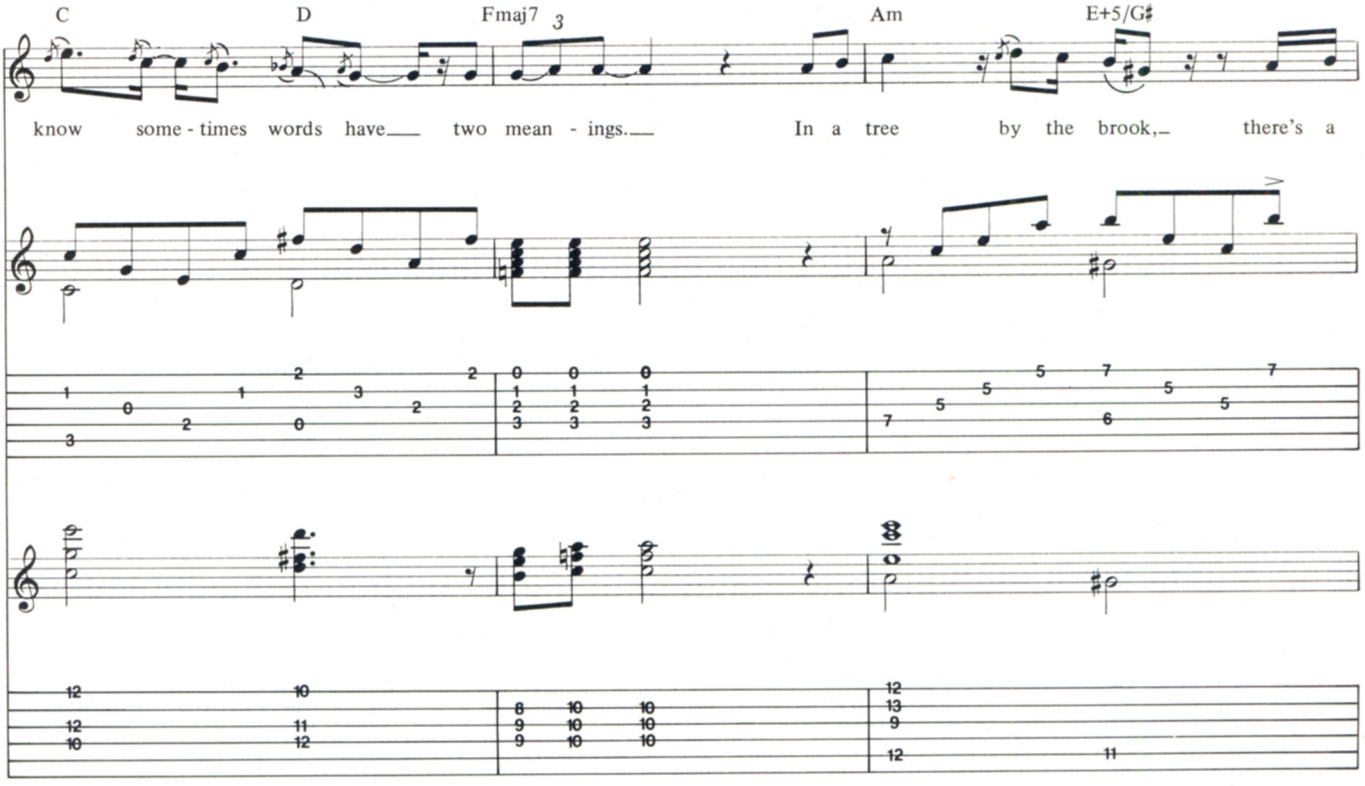
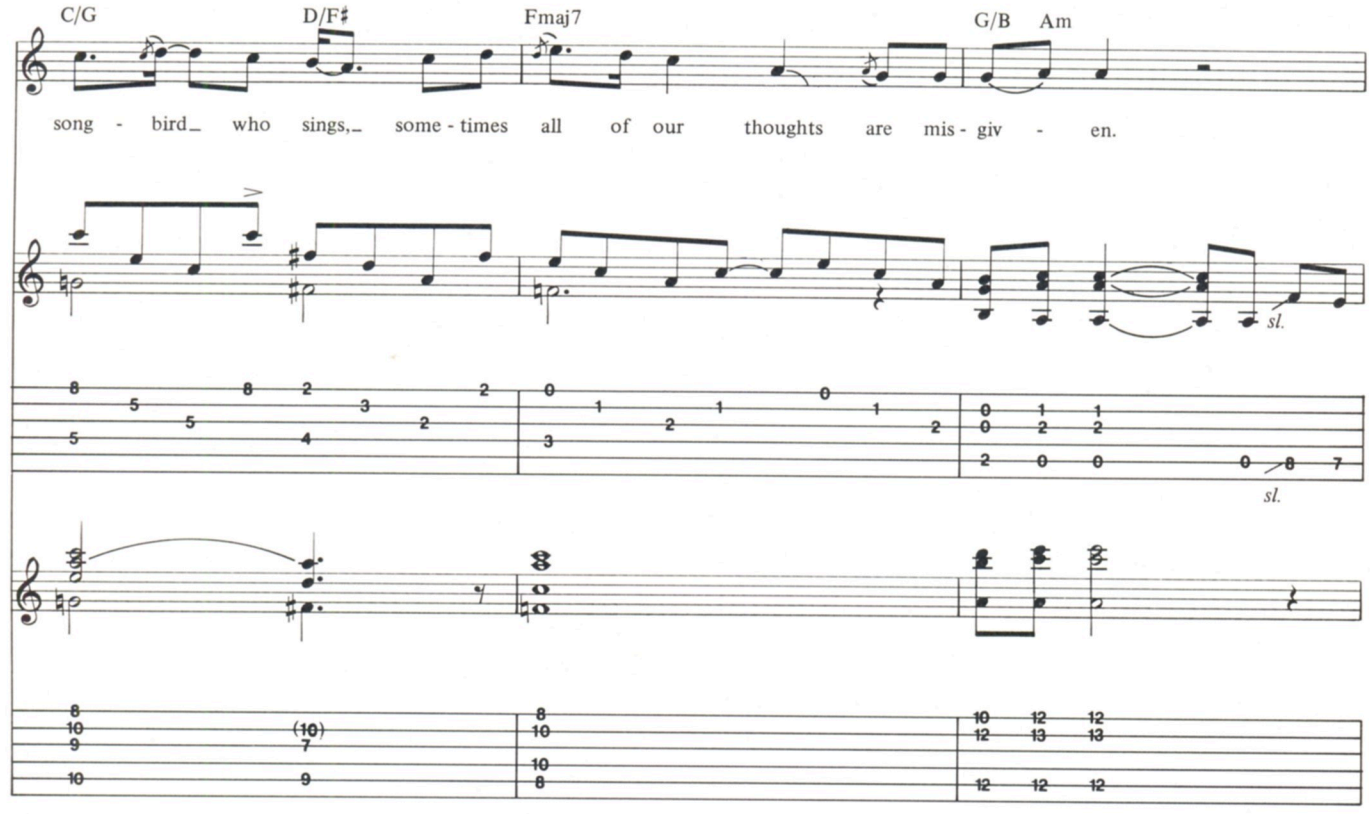

C
G
D
P
C
D
Fmaj7
Am
1st Verse
C
D
Fmaj7
Am
E+5/G♯
C/G
D/F♯
There's a la - dy who's sure all that glit - ters is gold and she's
p
Fmaj7
G/B
Am
E+5/G♯
buy - ing the stair - way to heav - en. When she gets there she knows if the
pp

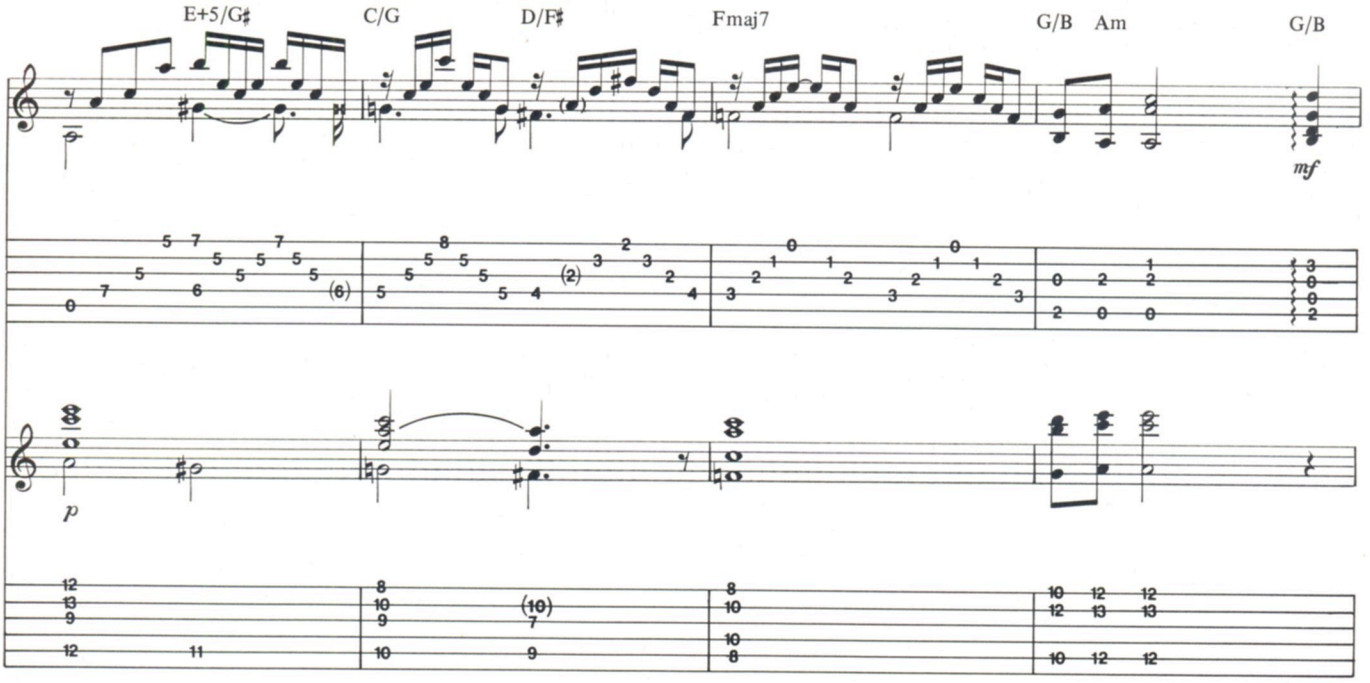

C/G
D/F♯
Fmaj7
G/B
Am
stores are all closed, with a word she can get what she came for.

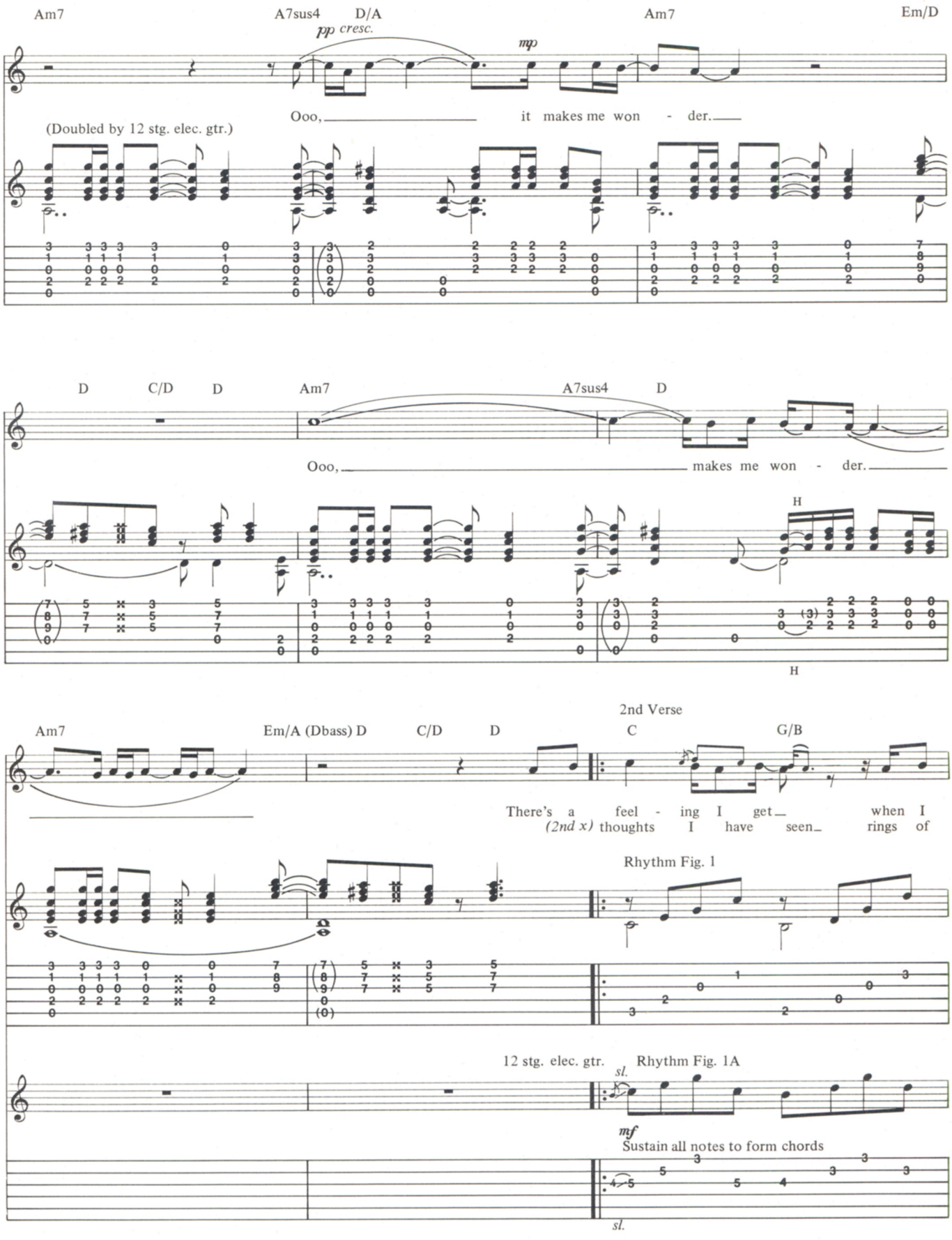

C
D
Fmaj7
Am
C
G
Ooo,
and she's buy - ing a stair - way to
p

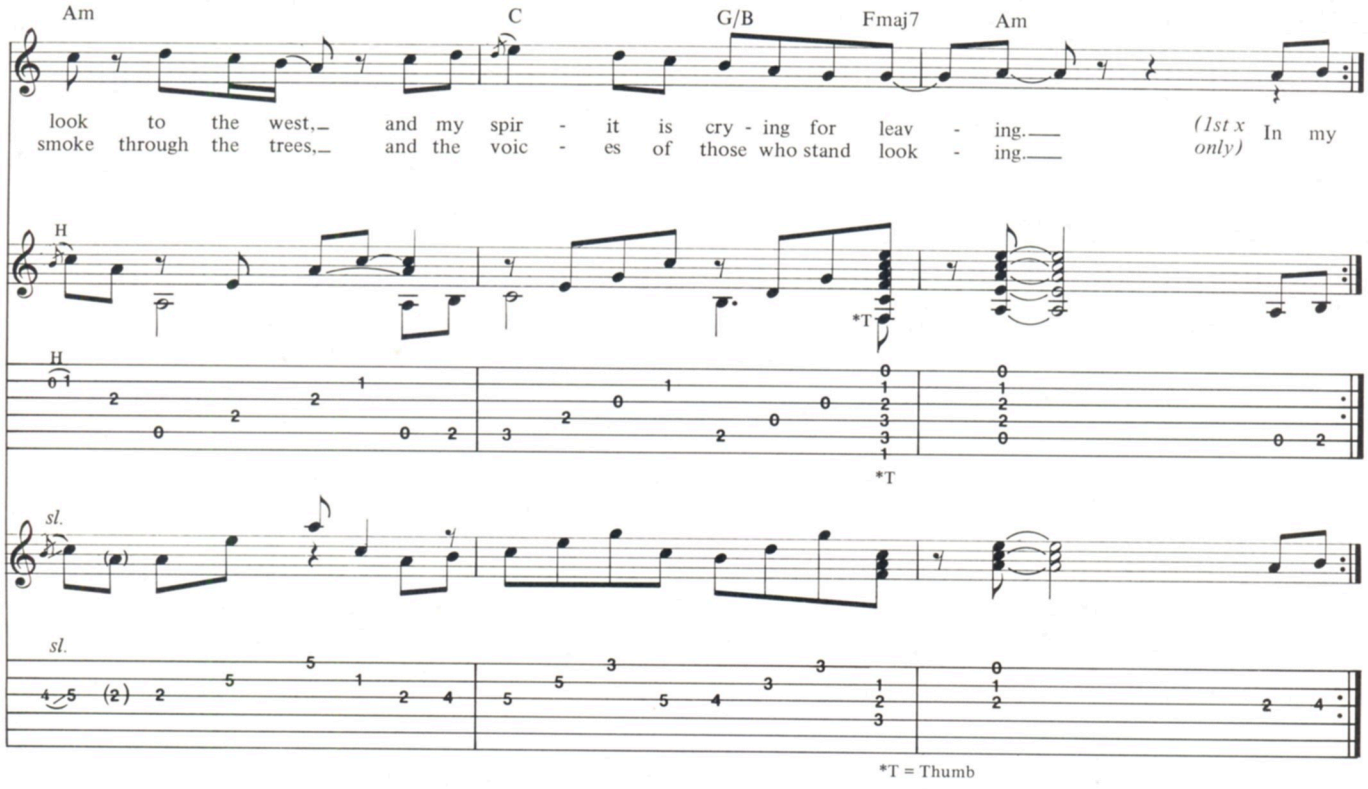

D
C
D
3
Fmaj7
Am
heav - en. There's a sign on the wall,_ but she wants to be sure,_ 'cause you
P
P

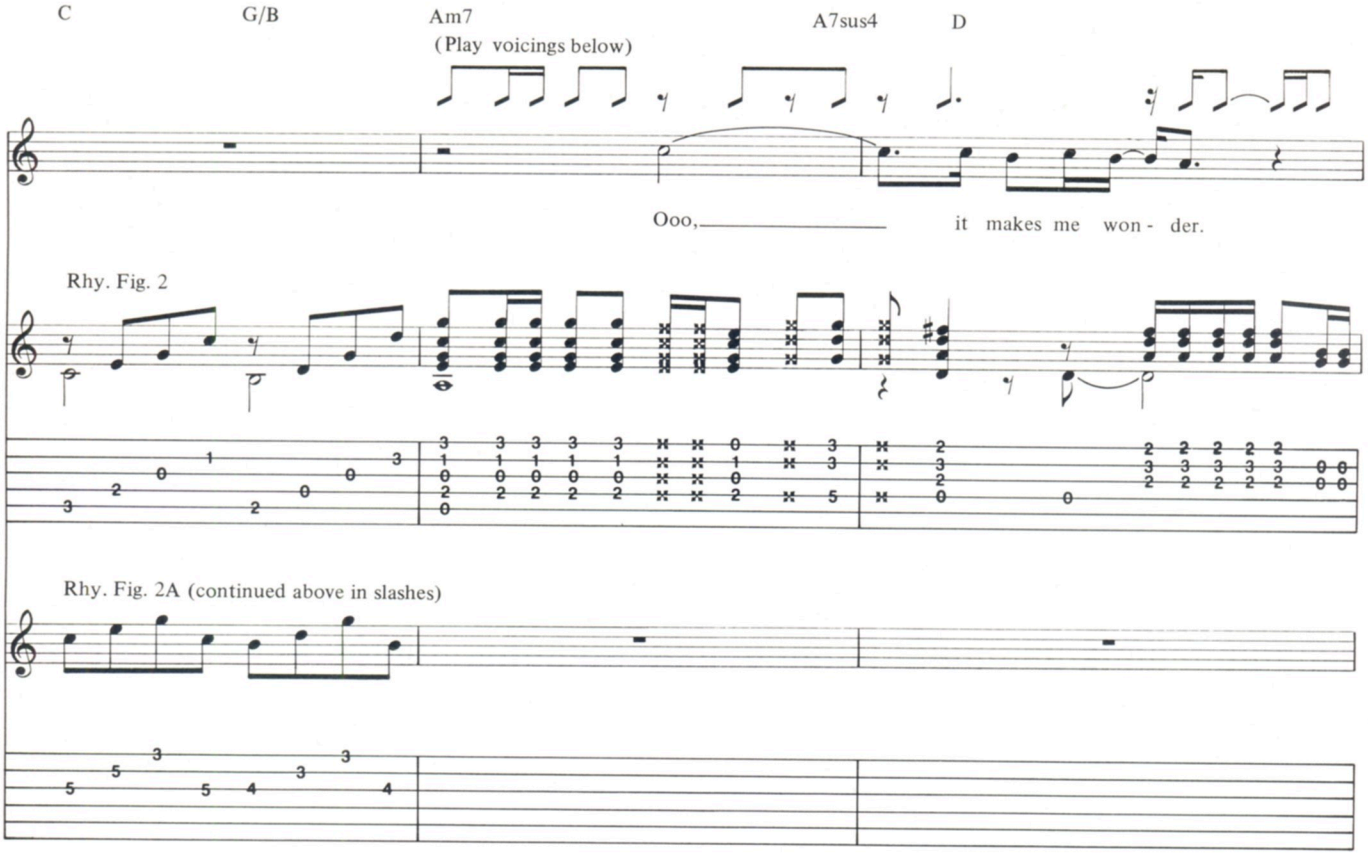

C
D
Fmaj7
3
Am
E+5/G♯
know some - times words have___ two mean - ings.___ In a tree by the brook,_ there's a

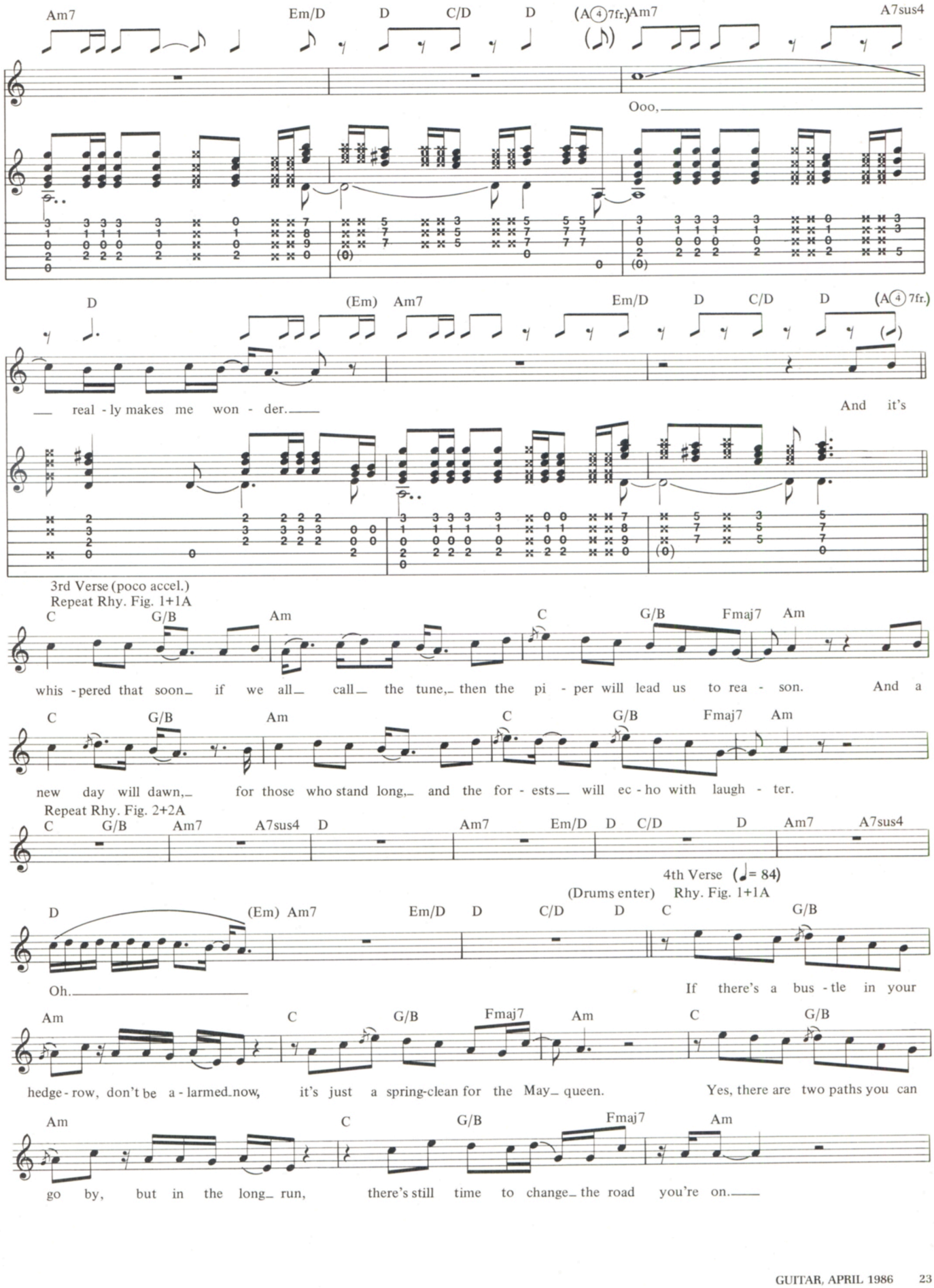

C/G
D/F♯
Fmaj7
G/B
Am
song - bird_ who sings,_ some - times all of our thoughts are mis - giv - en.
sl.
sl.

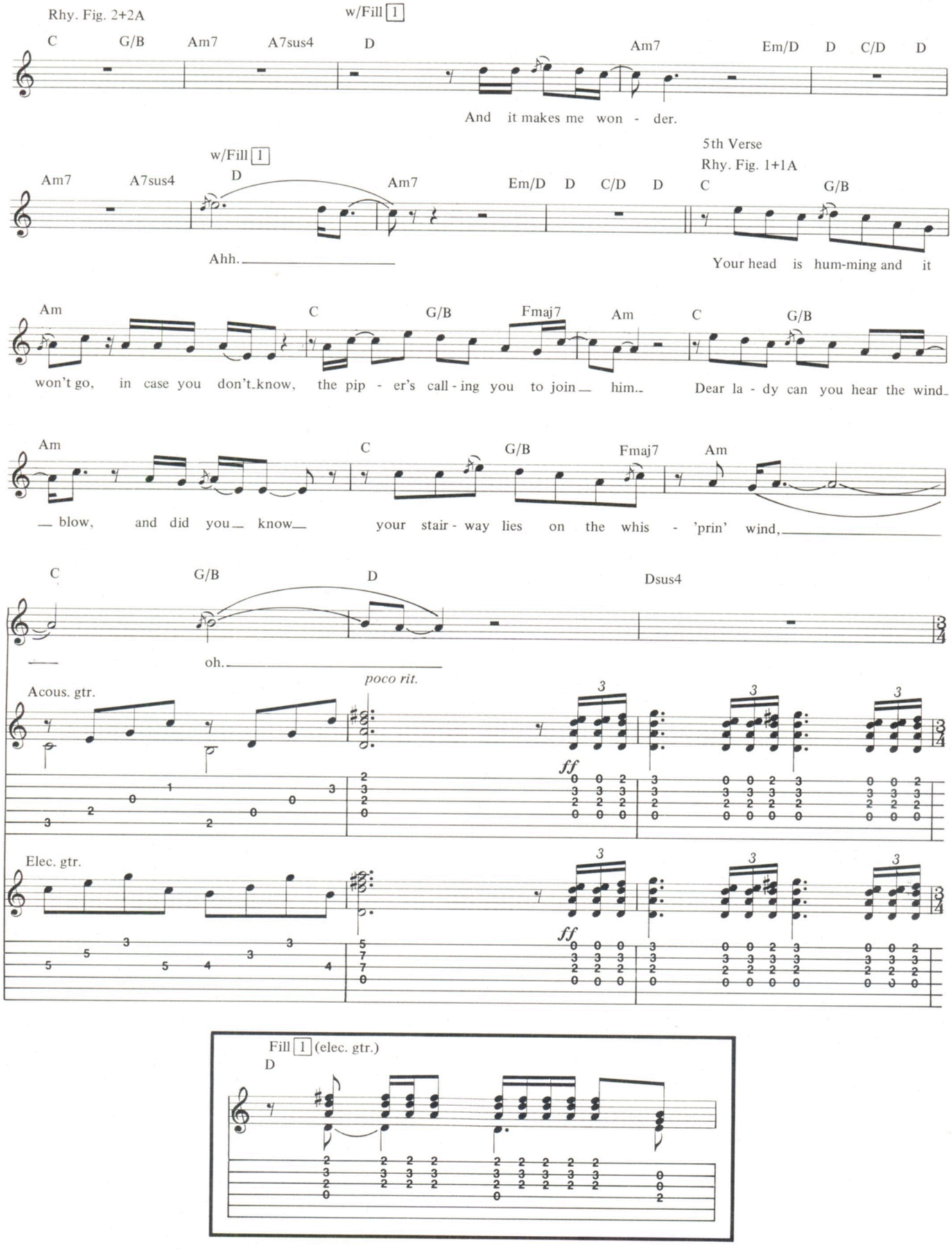

E+5/G♯
C/G
D/F♯
Fmaj7
G/B
Am
G/B
mf
p

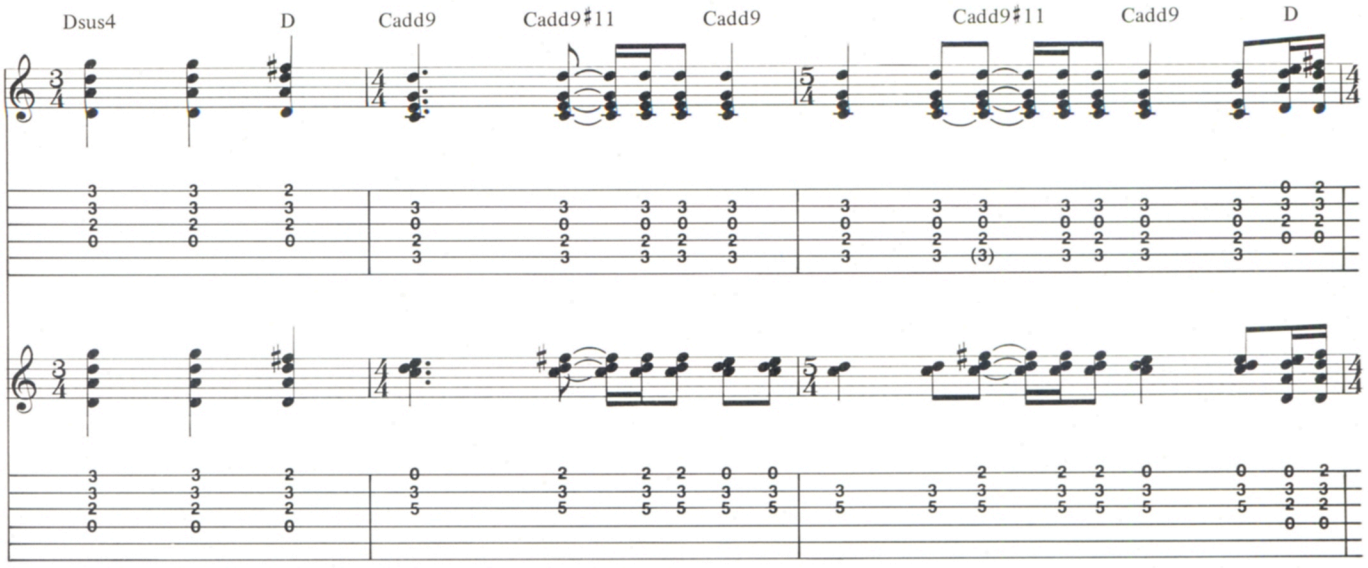

Am7
A7sus4
D/A
Am7
Em/D
pp cresc.
mp
Ooo, it makes me won - der.
(Doubled by 12 stg. elec. gtr.)
D
C/D
D
Am7
A7sus4
D
Ooo, makes me won - der.
H
H
Am7
Em/A (Dbass) D
C/D
D
2nd Verse
C
G/B
There's a feel - ing I get when I
(2nd x) thoughts I have seen rings of
Rhythm Fig. 1
12 stg. elec. gtr.
Rhythm Fig. 1A
sl.
mf
Sustain all notes to form chords
sl.

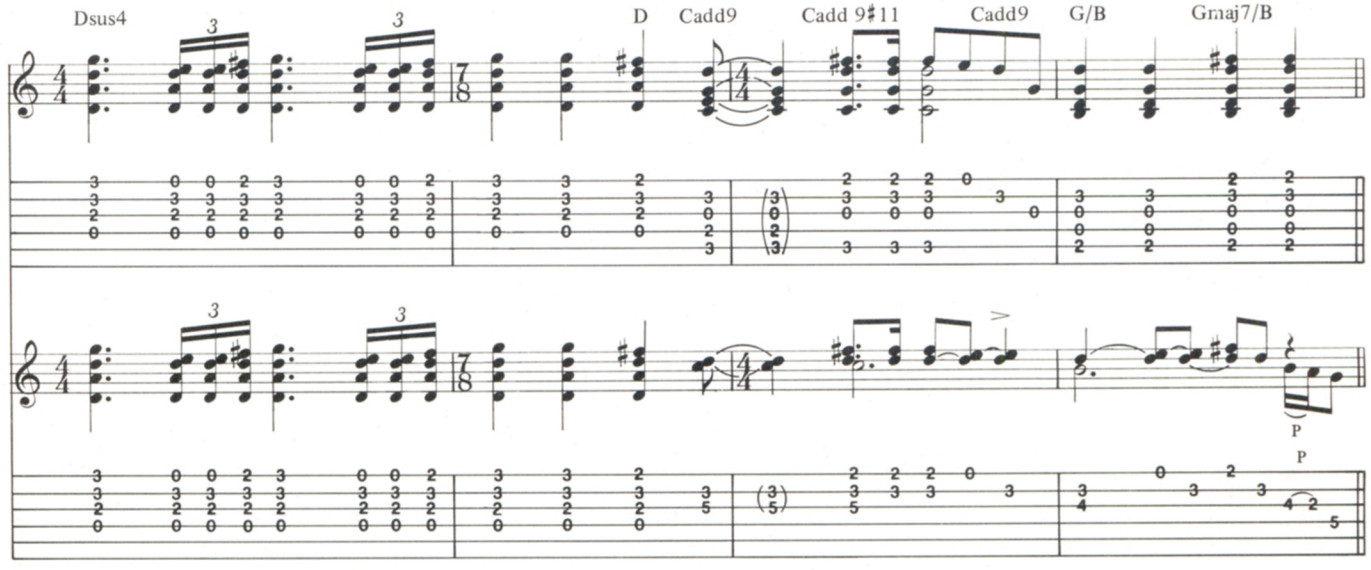

Am
C
G/B
Fmaj7
Am
look to the west, and my spir - it is cry - ing for leav - ing.
smoke through the trees, and the voic - es of those who stand look - ing.
(1st x only) In my
H
*T
sl.
*T = Thumb

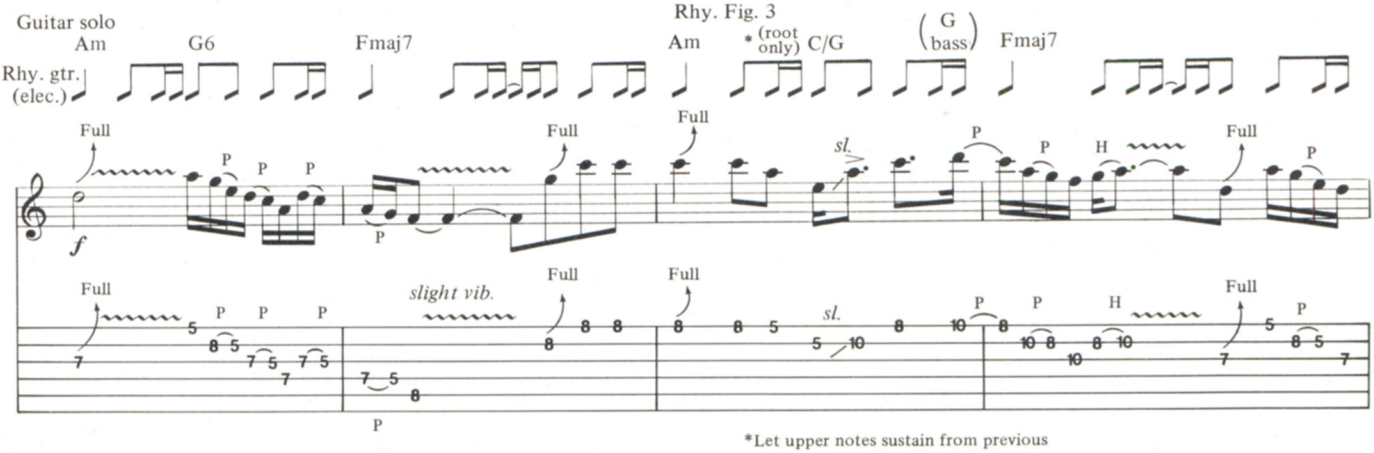

C
G/B
Am7
(Play voicings below)
A7sus4
D
Ooo, it makes me won - der.
Rhy. Fig. 2
Rhy. Fig. 2A (continued above in slashes)


Am7 Em/D D C/D D (A 4 7fr.) Am7 A7sus4
Ooo,
D (Em) Am7 Em/D D C/D D (A 4 7fr.)
real - ly makes me won - der.
And it's
3rd Verse (poco accel.)
Repeat Rhy. Fig. 1+1A
C G/B Am C G/B Fmaj7 Am
whis - pered that soon if we all call the tune, then the pi - per will lead us to rea - son. And a
C G/B Am C G/B Fmaj7 Am
new day will dawn, for those who stand long, and the for - ests will ec - ho with laugh - ter.
Repeat Rhy. Fig. 2+2A
C G/B Am7 A7sus4 D Am7 Em/D D C/D D Am7 A7sus4
4th Verse (♩= 84)
(Drums enter) Rhy. Fig. 1+1A
D (Em) Am7 Em/D D C/D D C G/B
Oh.
If there's a bus - tle in your
Am C G/B Fmaj7 Am C G/B
hedge - row, don't be a - larmed now, it's just a spring-clean for the May queen. Yes, there are two paths you can
Am C G/B Fmaj7 Am
go by, but in the long run, there's still time to change the road you're on.

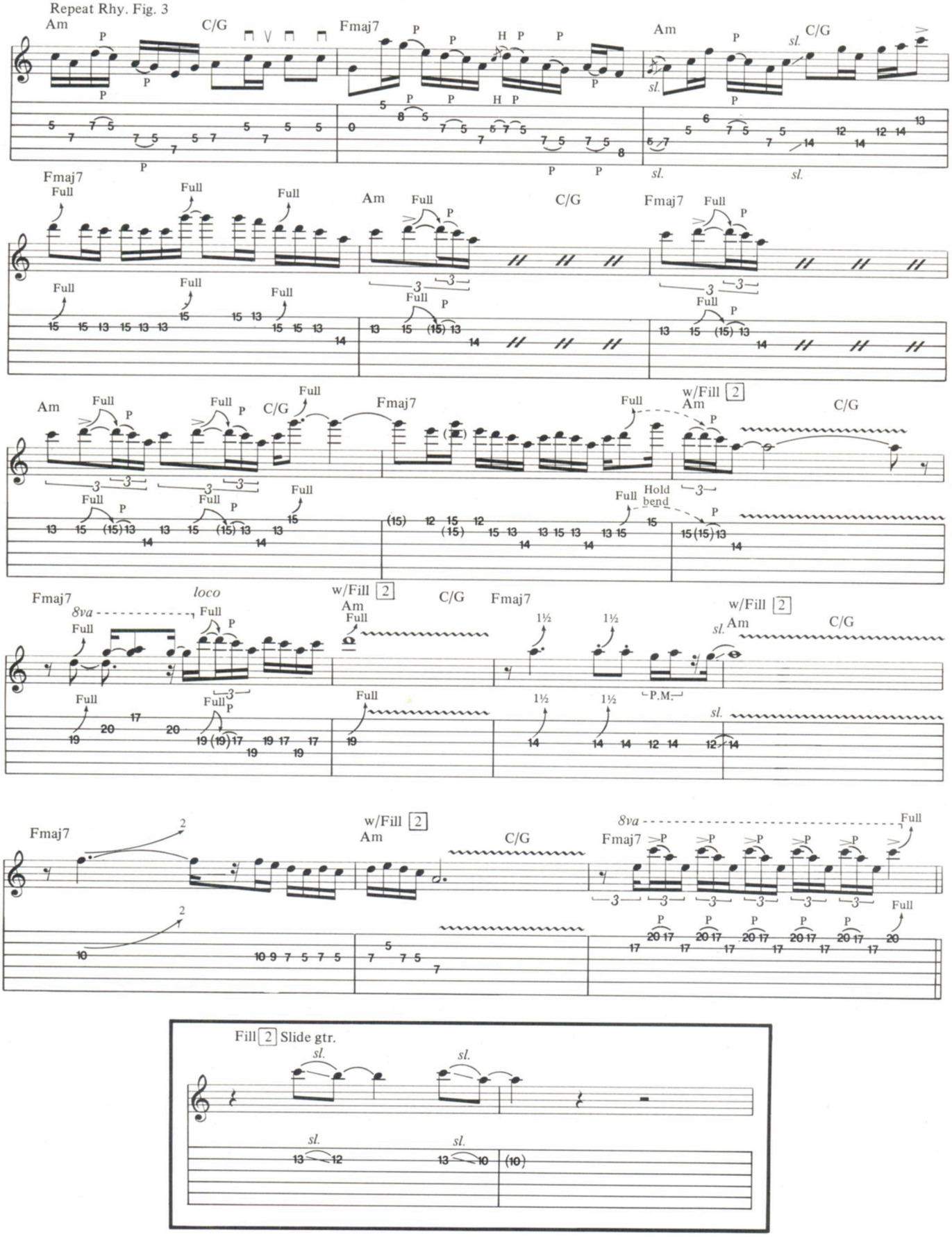

Rhy. Fig. 2+2A
w/Fill 1
C G/B Am7 A7sus4 D Am7 Em/D D C/D D
And it makes me won - der.
w/Fill 1
Am7 A7sus4 D Am7 Em/D D C/D D
5th Verse
Rhy. Fig. 1+1A
C G/B
Ahh.
Your head is hum-ming and it
Am C G/B Fmaj7 Am C G/B
won't go, in case you don't know, the pip - er's call - ing you to join him. Dear la - dy can you hear the wind
Am C G/B Fmaj7 Am
blow, and did you know your stair - way lies on the whis - 'prin' wind,
C G/B D Dsus4
oh.
poco rit.
Acous. gtr.
Elec. gtr.
ff
Fill 1 (elec. gtr.)
D

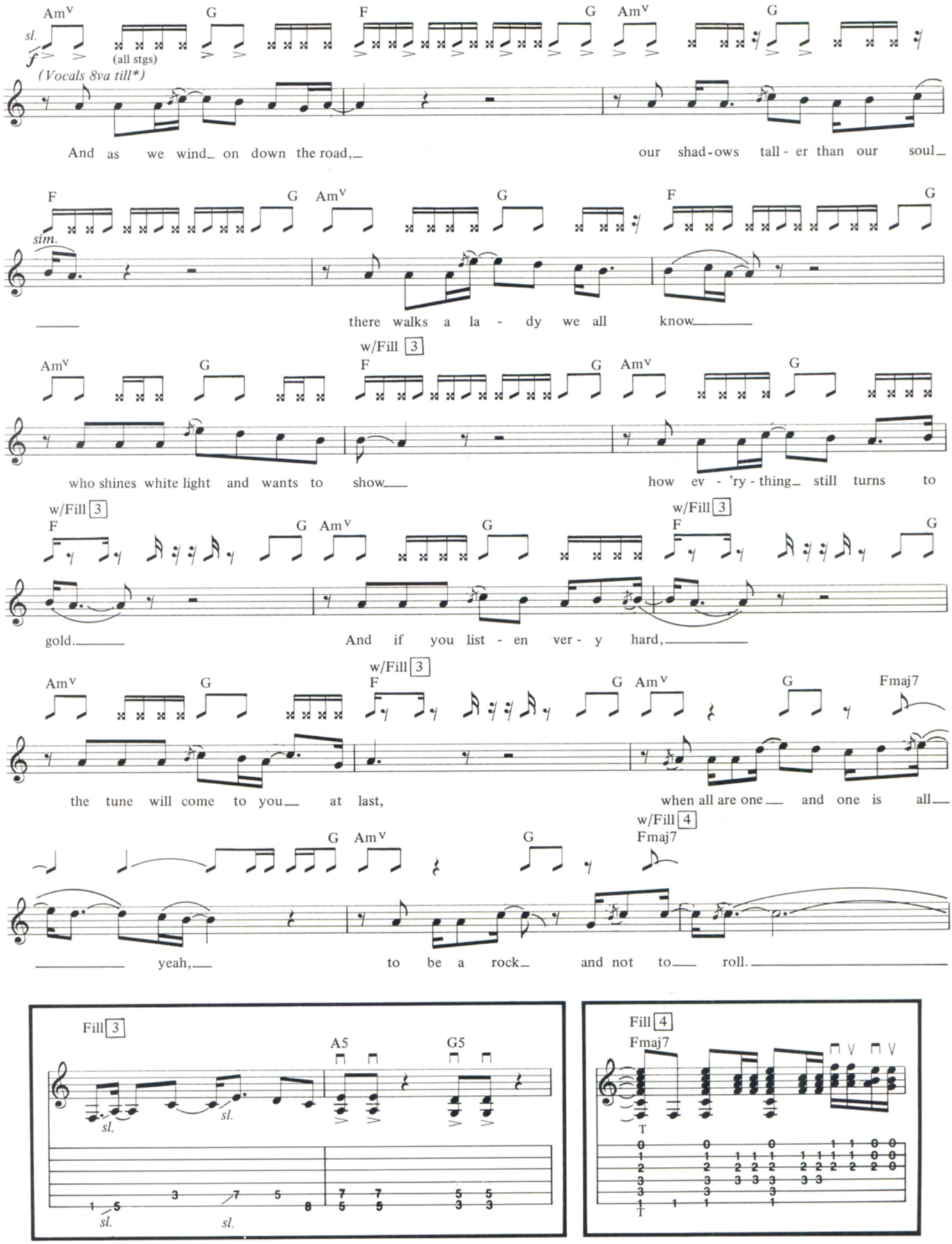


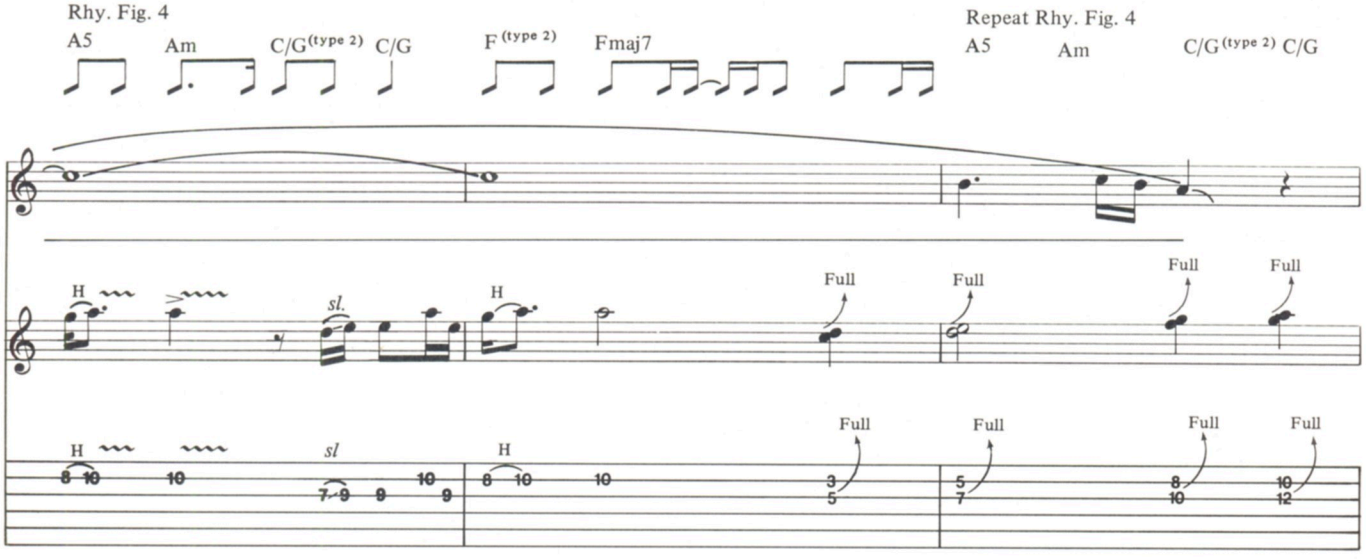


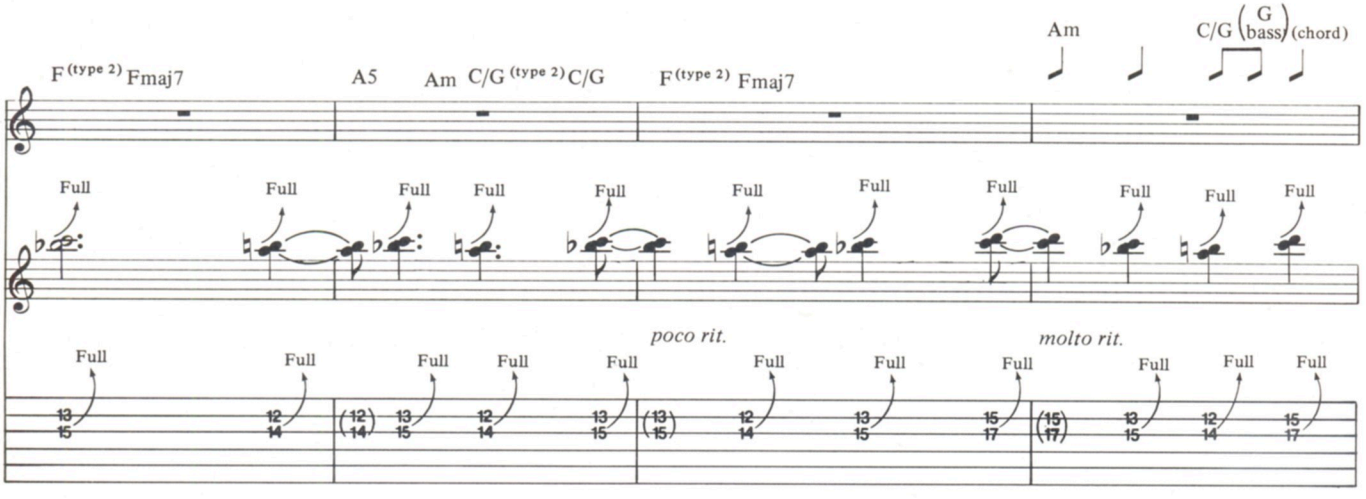


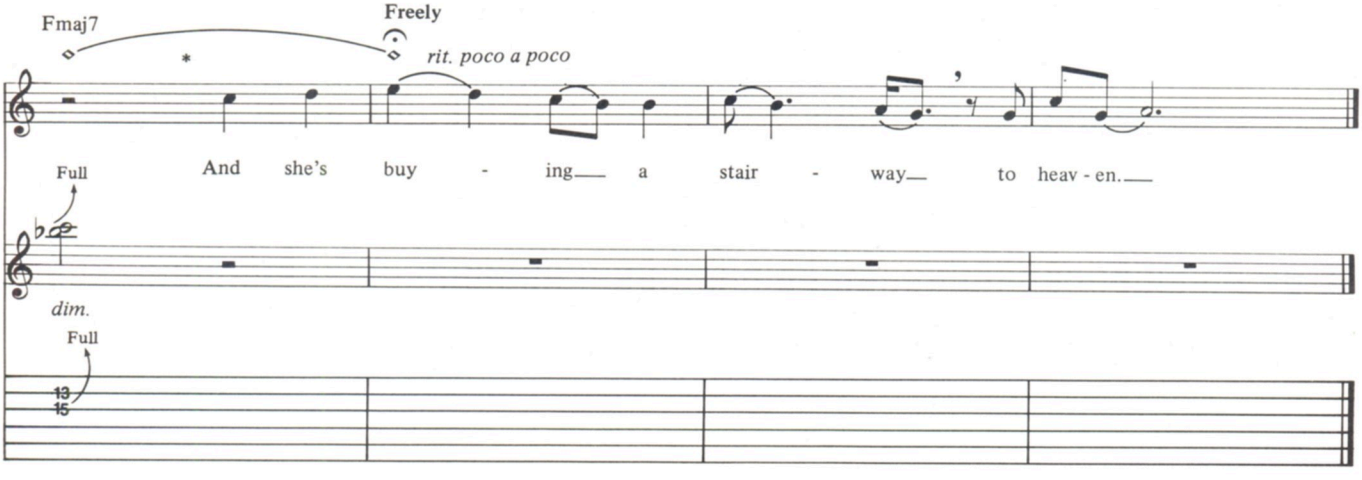
*Let upper notes sustain from previous 8th note while playing "root only"


Repeat Rhy. Fig. 3
Am
C/G
Fmaj7
Full
w/Fill 2
Hold bend
8va
loco
P.M.
Fill 2 Slide gtr.


Am^v G F G Am^v G
sl.
f
(all stgs)
(Vocals 8va till*)
And as we wind on down the road, our shad-ows tall-er than our soul
F G Am^v G F G
sim.
there walks a la-dy we all know
w/Fill 3
Am^v G F G Am^v G
who shines white light and wants to show how ev-'ry-thing still turns to
w/Fill 3
F G Am^v G
w/Fill 3
F G
gold. And if you list-en ver-y hard,
w/Fill 3
Am^v G F G Am^v G Fmaj7
the tune will come to you at last, when all are one and one is all
w/Fill 4
G Am^v G Fmaj7
yeah, to be a rock and not to roll.
Fill 3
A5 G5
sl.
Fill 4
Fmaj7
T

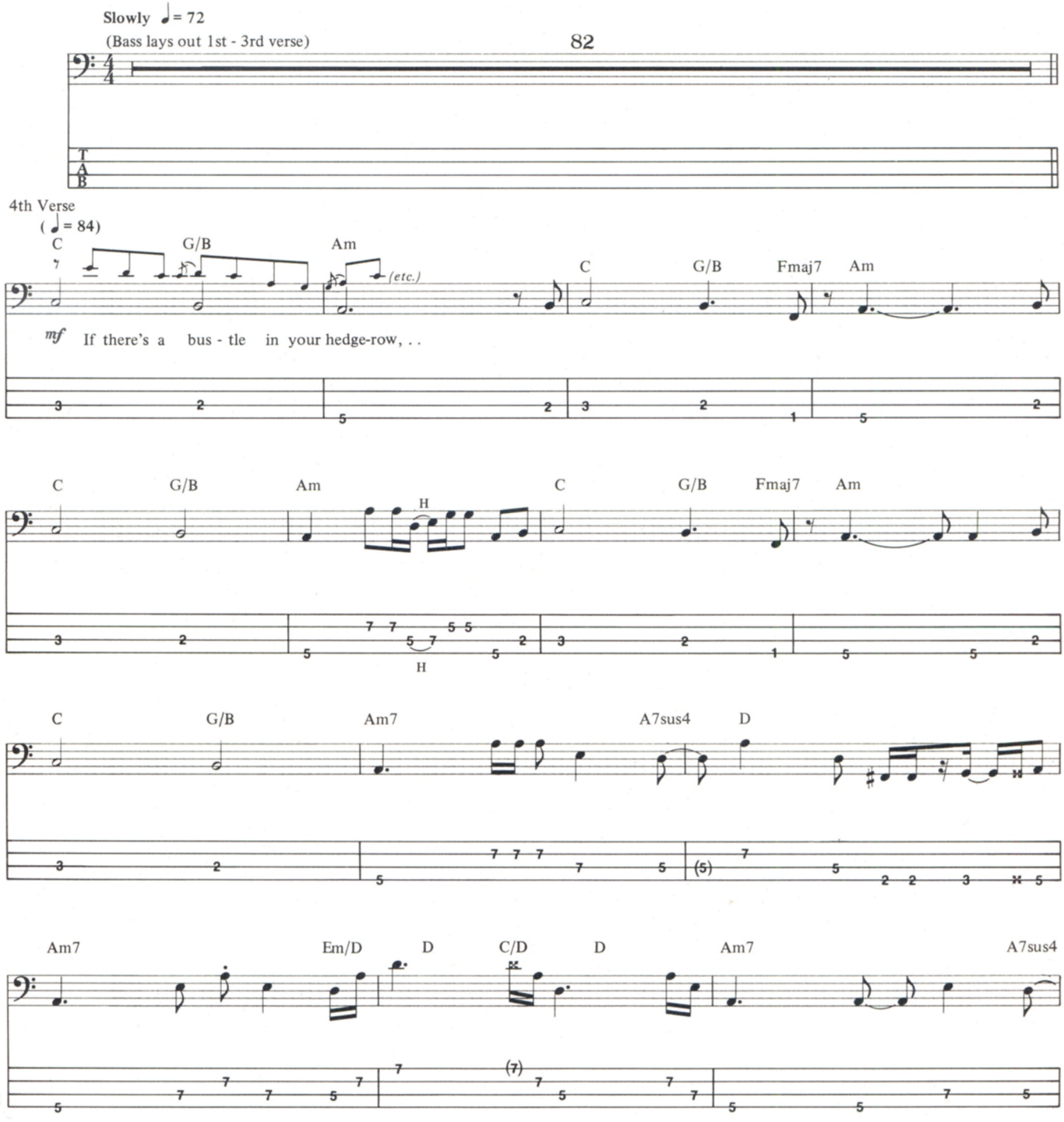

Rhy. Fig. 4
A5
Am
C/G (type 2)
C/G
F (type 2)
Fmaj7
Repeat Rhy. Fig. 4
A5
Am
C/G (type 2)
C/G
H
sl.
sl
Full

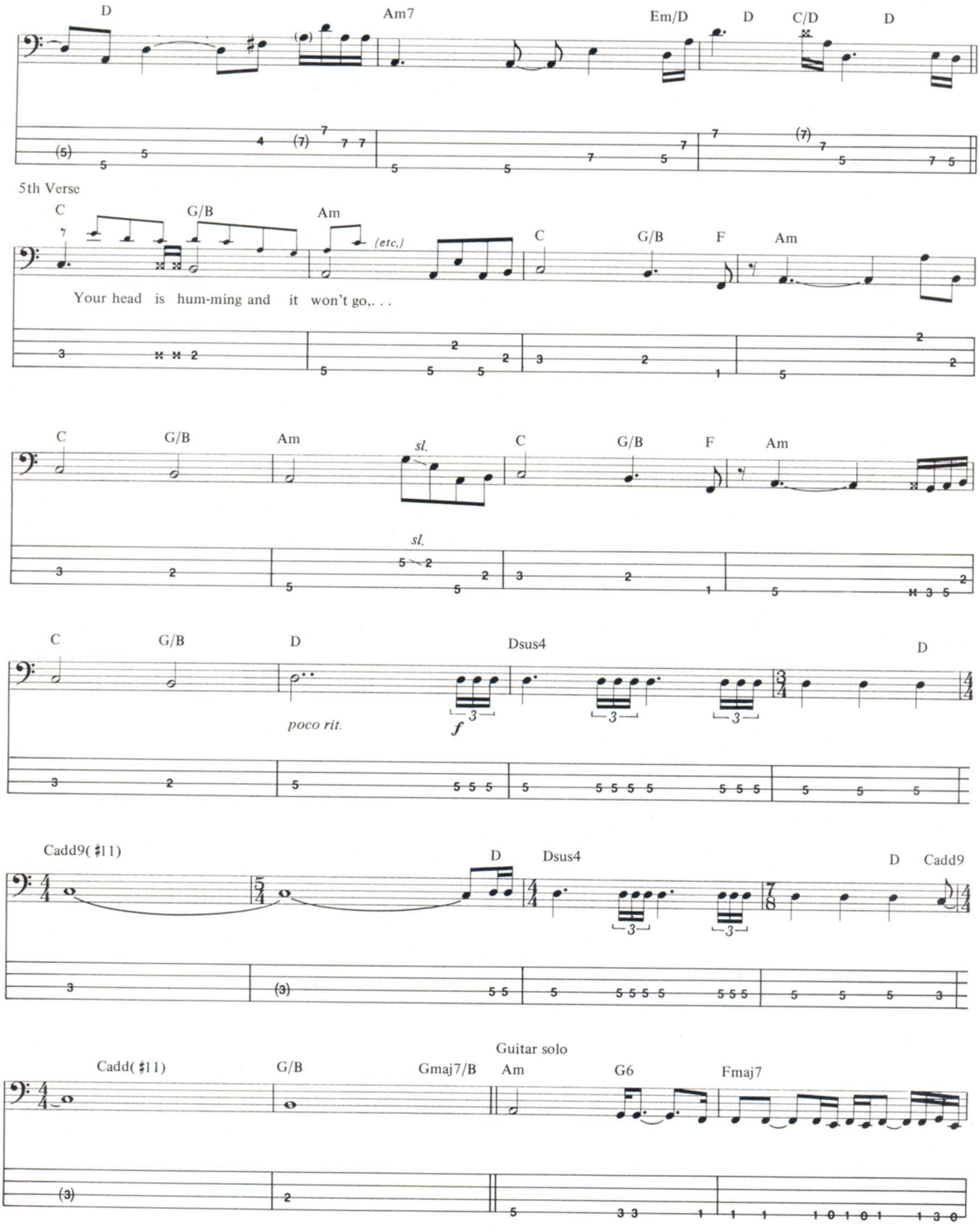

F (type 2)
Fmaj7
A5
Am
C/G (type 2)
C/G
F (type 2)
Fmaj7
Am
C/G
G
bass
(chord)
Full
poco rit.
molto rit.

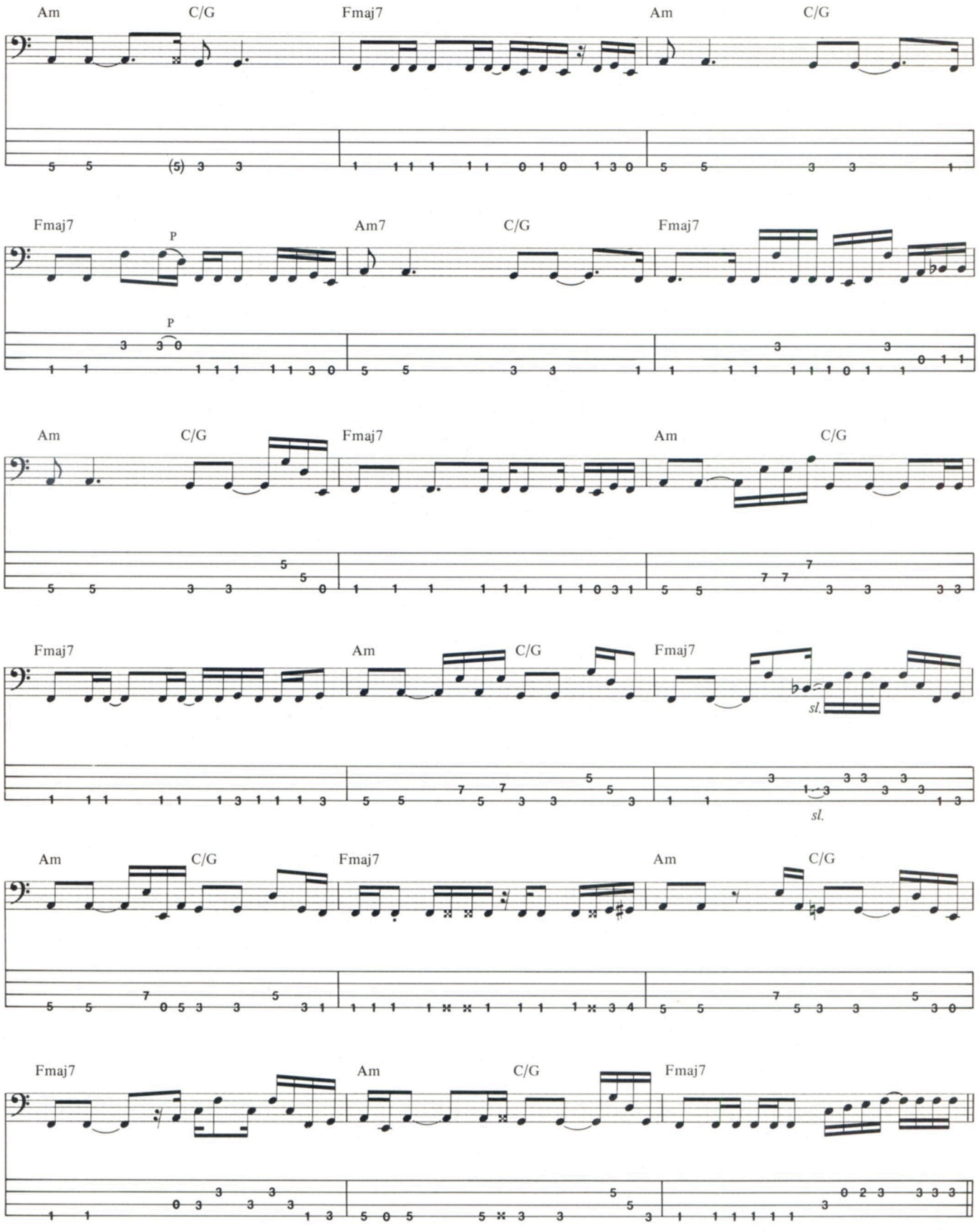

Fmaj7
Freely
rit. poco a poco
Full
And she's buy - ing a stair - way to heav - en.
dim.
Full

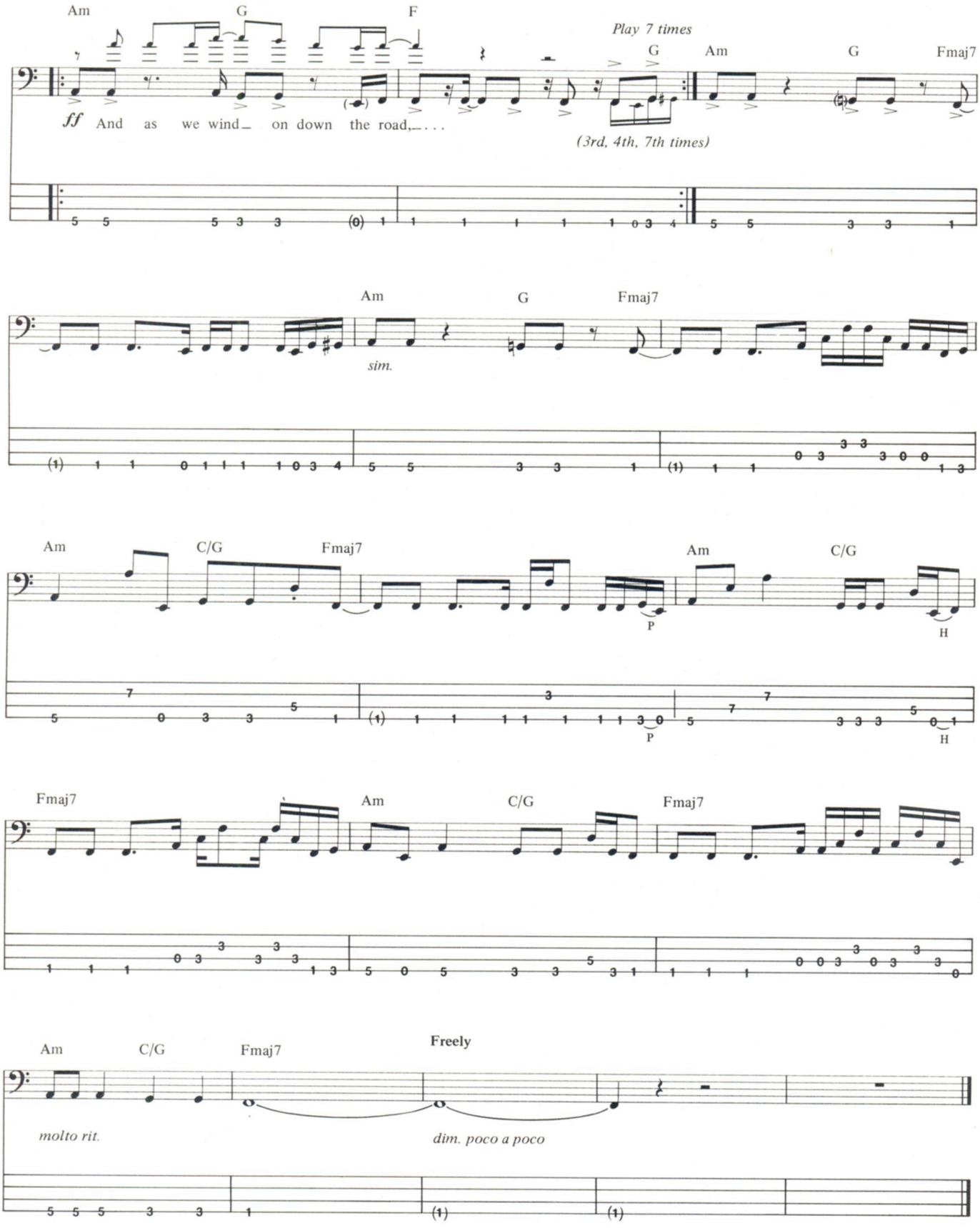
Bass Line for

Stairway to Heaven




D
Am7
Em/D
D
C/D
D
5th Verse
C
G/B
Am
(etc.)
C
G/B
F
Am
Your head is hum-ming and it won't go,. . .
C
G/B
Am
sl.
C
G/B
F
Am
sl.
C
G/B
D
Dsus4
D
poco rit.
f
Cadd9(♯11)
D
Dsus4
D
Cadd9
Guitar solo
Cadd(♯11)
G/B
Gmaj7/B
Am
G6
Fmaj7


Am C/G Fmaj7 Am C/G
Fmaj7 Am7 C/G Fmaj7
P
Am C/G Fmaj7 Am C/G
Fmaj7 Am C/G Fmaj7
sl.
sl.
Am C/G Fmaj7 Am C/G
Fmaj7 Am C/G Fmaj7


Am
G
F
Play 7 times
G
Am
G
Fmaj7
ff And as we wind_ on down the road,_ . . .
(3rd, 4th, 7th times)
Am
G
Fmaj7
sim.
Am
C/G
Fmaj7
P
Am
C/G
H
P
H
Fmaj7
Am
C/G
Fmaj7
Am
C/G
Fmaj7
Freely
molto rit.
dim. poco a poco

Continued from page 15

LED ZEPPELIN

sounds like a precursor of Andy Summers. The harmonized final riff statements in *Black Dog* and the multi-track Chuck Berryisms in the first chorus of the *Rock and Roll* solo are also notable. Notice in particular the odd panning used in the *Rock and Roll* solo.

Page's solos throughout the Lp are textbook cases of pentatonic/blues scale excursions. It is amazing how much music can be gotten from this simple scale format. In lesser hands, the jamming could sound mundane and repetitious, but Page endows them all with a genuine rock 'n' roll enthusiasm, and the mixture of tradition (blues/rockabilly roots) and his own melodic/rhythmic quirkiness yields some unforgettable moments.

The two acoustic numbers, *The Battle of Evermore* and *Going to California*, are substantially different from each other. *Evermore* produces a haunting Druidic atmosphere which seems ancient and ritualistic. The acoustic instruments (guitar, mandolin and banjo) are layered in a loping 8/8 rhythm feel: ♫♫ ♫♫ ♫ while Plant and guest singer Sandy Denny (ex-Fairport Convention singer who Page once reviewed and praised in a Melody Maker Blindfold test) add an interesting duet over the texture. It builds to a complex polyphonic treatment with vocal melodies dancing through the mix. The lyrics suggest an elemental and pantheistic theme and this is reflected in the odd feeling of musical antiquity in the overall presentation. *Going to California* is, by contrast, pastoral and folky. Again, acoustics are layered, but this time an almost country folk flavor develops. Notice the subtle interplay between accompaniment figures, vocal melody and fills. The modality is basically G, D, A (G Lydian) with a clever move to Dm for just enough additional harmonic color.

When the Levee Breaks evokes images of life in the Delta and its earthy bluesiness musically reinforces the impression. Slide guitar from the Elmore James school is employed in a typical country blues fashion as well as some fine harmonica wailing. The basic riff is reminiscent of a modernized John Lee Hooker or Leadbelly (using phased dubbed guitars) in its simplicity. The thunderous drum sound in the intro is more evidence of Page's mic placement savvy. The studio antics in the coda are accomplished by panning right and left channels and exchanging the track's positions. The weird effect on the fadeout is a Les Paul with backward echo added.

The mysticism and mystery regarding the artwork and packaging has given this record more controversy than was anticipated. Suffice to say, the concept was Page's. His approach was intended to incorporate the elements of magic, alchemy, ancient Rune symbolism and Indian folk lore mythology as an artistic allegory for the collective "musical soul" of Led Zep and not to promulgate devil worship. The Hermit of Tarot Card origin was supposed to represent a balance of man and nature and appeared as a recurring motif on the jacket and the inner sleeve.

Led Zeppelin IV achieved #1 status in England in the second week of its release and remained in the top 50 for over 60 weeks. In America, it has continued to be a steady seller, not unlike Pink Floyd's **Dark Side of the Moon,** but never attained the #1 position, possibly due to the refusal of Led Zep to release *Stairway* as an edited single. Regardless of chart status, Led Zeppelin's 4th album is indisputably among the top 10 rock albums of its decade. It has been acclaimed by rock fans, critics and a cross section of musicians alike. Classical conductor Von Karajan praised *Stairway to Heaven* and called it, "almost perfect." He added, "Even if I were to rearrange it for the Berlin Philharmonic, I would do it like the record." And we would buy it! ■

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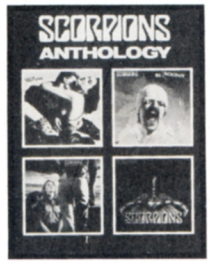

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GUITAR SECRETS

"VIBRATO" #4

by Steve Vai

For those who are beginners on the guitar, take into consideration the importance of using vibrato effectively. Practice it and don't limit yourself to one type. One thing to be careful about when you start using vibrato is your intonation. It's easy to put a note sharp when you vibrate it. This could be effective at certain times, but if it becomes over-used, it will sound horrible.

There are three different types of finger vibrato that come to mind. They are:

1). Rock Vibrato:
Vibrate a note by rocking it up and down—from "the floor to the sky," causing the pitch to go sharp only. This technique is the most popular among rock guitar players Page, Hendrix, Clapton. (No disrespect intended, but personally I find it limiting.)

2.) Classical Vibrato:
You can see most string players using this style. In this technique, you push the string forward, then pull it back. While pushing forward, the string will go flat because you're causing it to get looser from the tail piece to the fret you're on. By the same principle, pulling the string will cause it to go sharp. This is an effective vibrato because it modulates between going sharp and flat, and makes it easier to control the intonation of the note. The drawback is that it's hard to get too radical with it. One thing you can do is vibrate right over the frets really fast. An example would be to play E on the G string and slide up and down the neck in the span of a fret each way. Warren DiMartini of Ratt is known for this technique.

3). Circular Vibrato:
This is my favorite, for it lends itself to the most mellifluous expression. In this technique, your finger moves in a circular motion on the string. Start by pushing the string forward, then pulling it down a bit. In the process, release the tension from pushing. Then pull the string back and follow by pushing it "towards the sky." What you're doing is combining types one and two, creating a circular motion with the original fretted position being the center.

The reason I'm so fond of this vibrato is that it helps keep your intonation in perspective. The note will go both sharp and flat in the vibratory process. The width and the speed are easy to control. The only people that I know who are using this technique are Joe Satriani, Dweezil Zappa and yours truly.

When practicing these vibratos, start slowly and smoothly. Stay slow but get really wide. Then try fast but skiny vibrato, then fast and wide. Think about being as sensitive as you can. Then try it as harsh and fast as you can without having your finger fall off the guitar. (Actually, let it fall off if you like.) Now take all these vibrato techniques and apply them to two-part, three-part, four-part, five-part and even six-part chords. Good Luck!

Vibrato is one of the most creative expressions the guitar is capable of. Certain songs will call for a certain type of expression. Let your vibrato do the talking. ■

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BASS SECRETS

by Billy Sheehan

A MEAN STREET TAP

Some people have equated me with Eddie Van Halen, which I consider an honor. I've also read letters in **GUITAR** where people say I must have copied from Van Halen. The fact is, when Eddie Van Halen came out doing his tapping, I had already been doing it, as had a lot of other people. Eddie does it in his own amazing way and he did single-handedly change the course of rock 'n' roll. One side of his brilliance shines on the intro to the song *Mean Streets*. When Talas were touring with him, I watched him for 38 nights in a row. He did this intro in his guitar solo before they released the **Fair Warning** album. I remember that I couldn't figure it out for anything. Eddie finally showed me that the secret to the technique was where I wasn't even looking. It's a tap between the right and left hands. If you tap your thighs, pretending to play drums, you're close, only you'd have to tap the underside of one thigh and the top of the other to equate how it would be on the guitar or bass. The key is that the left hand, at times, is completely independent.

Here's an example similar to *Mean Streets*. Since your right hand is generally faster, you play doubles there. Use the index finger of your right hand on the 12th fret octave of the E string. You want to bounce that note twice and follow it with a tap by your index finger, left hand, on the A note (5th fret E string). The move is bounce, bounce, hit, or right, right, left. You're getting the bass drum effect of doing flutter doubles with your right hand. Try this move in the frets I've indicated, on the E string, and follow it up with the same move on the A and then D string. Continue the lick on the D string with a tap on the 9th fret, followed by a pull-off back to the 5th and a hammer onto the 7th fret.

It's a weird technique because Eddie uses his fingers independently on the left hand in conjunction with the bounces he's doing with the right. It's like playing with drum sticks, only your left hand has two or three sticks that work independently. The amazing thing about this technique is that unless you're a drummer you wouldn't naturally think about it. It's a classic that kind of slipped by people. This was so far out that almost nobody would have thought of it, except Eddie. ■

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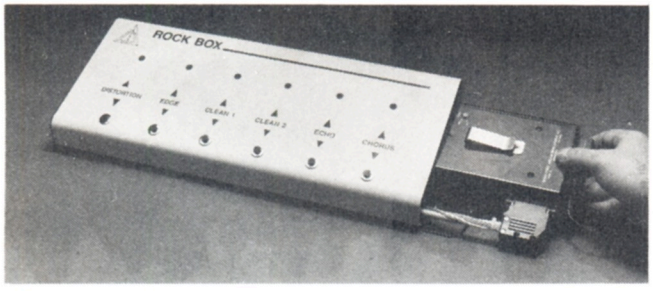

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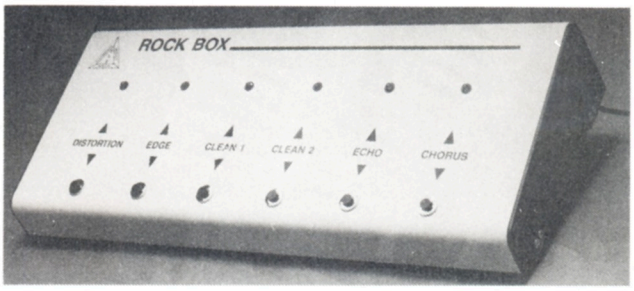

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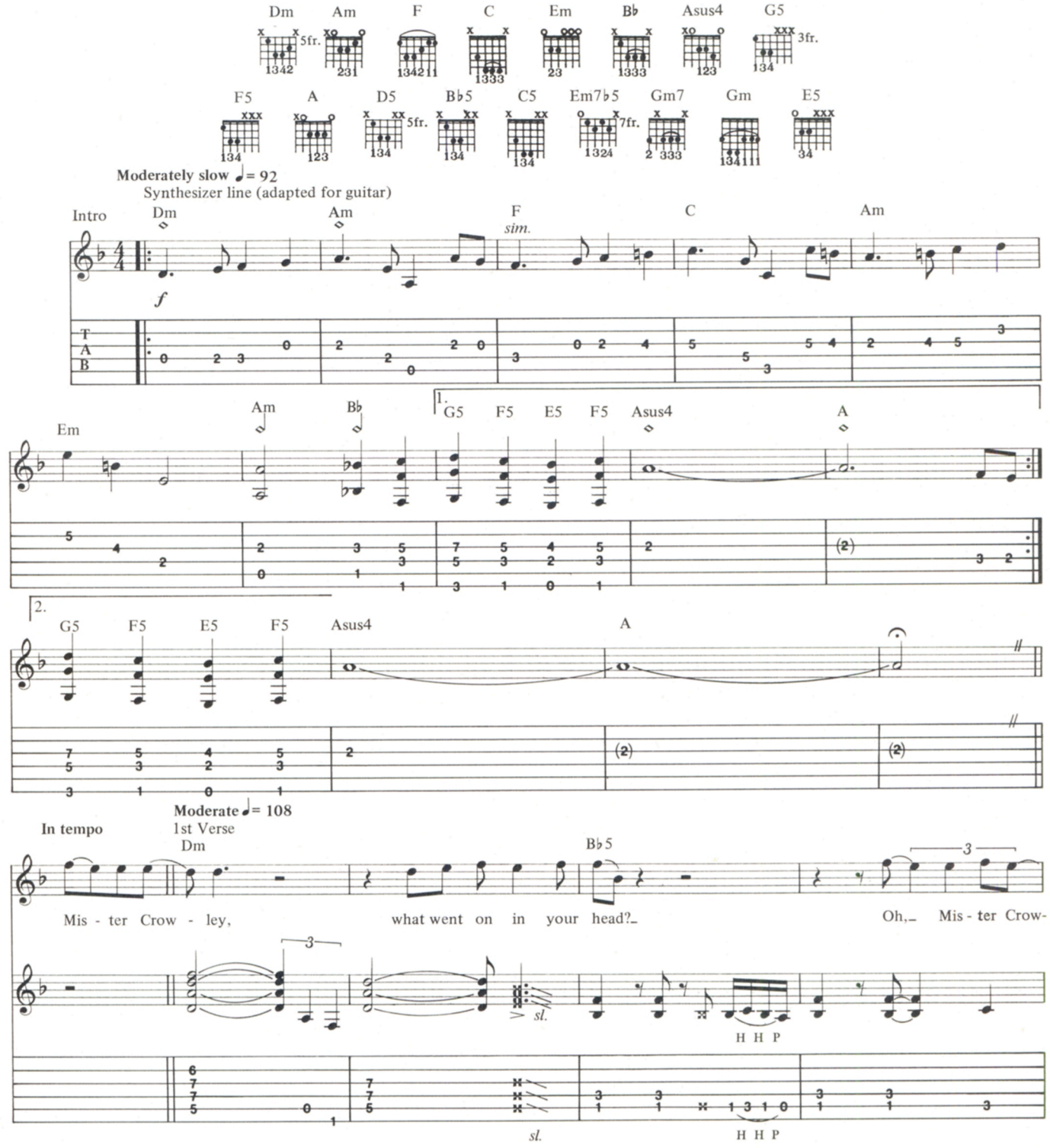
Tablature Explanation Page 108

MR. CROWLEY

As recorded by Ozzy Osbourne
(From the album Blizzard of Ozz/Jet JZ 36812)

Words and music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley



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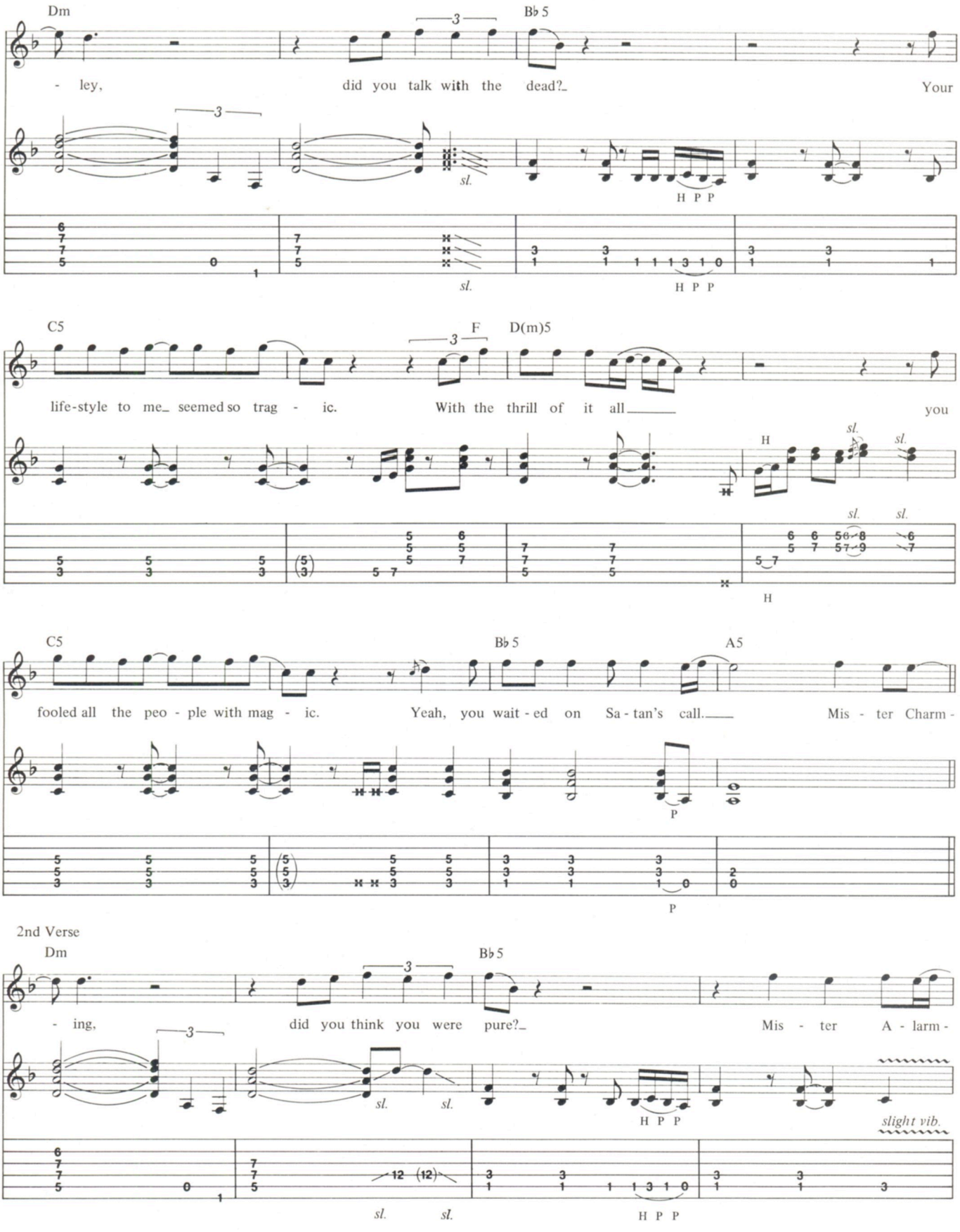
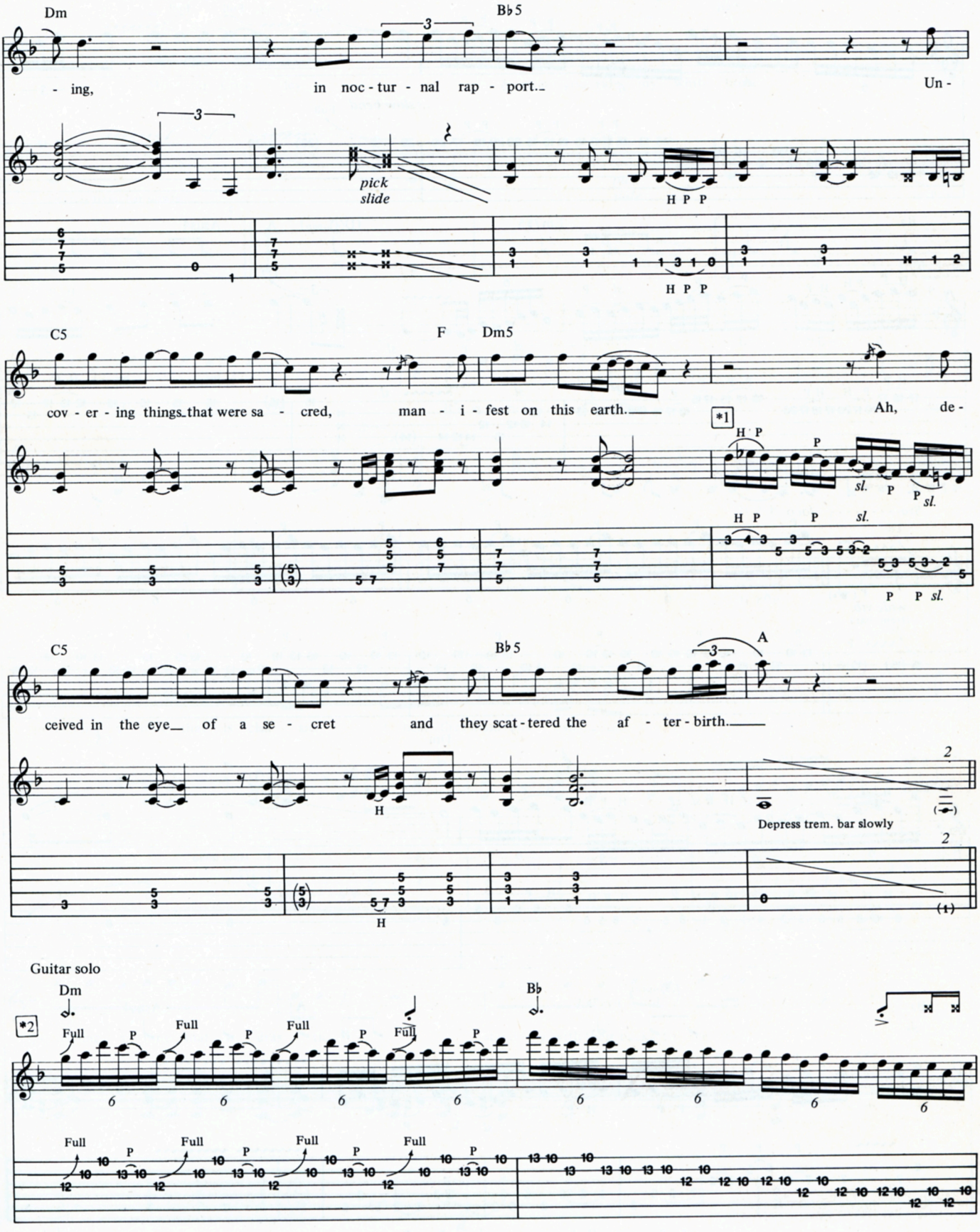
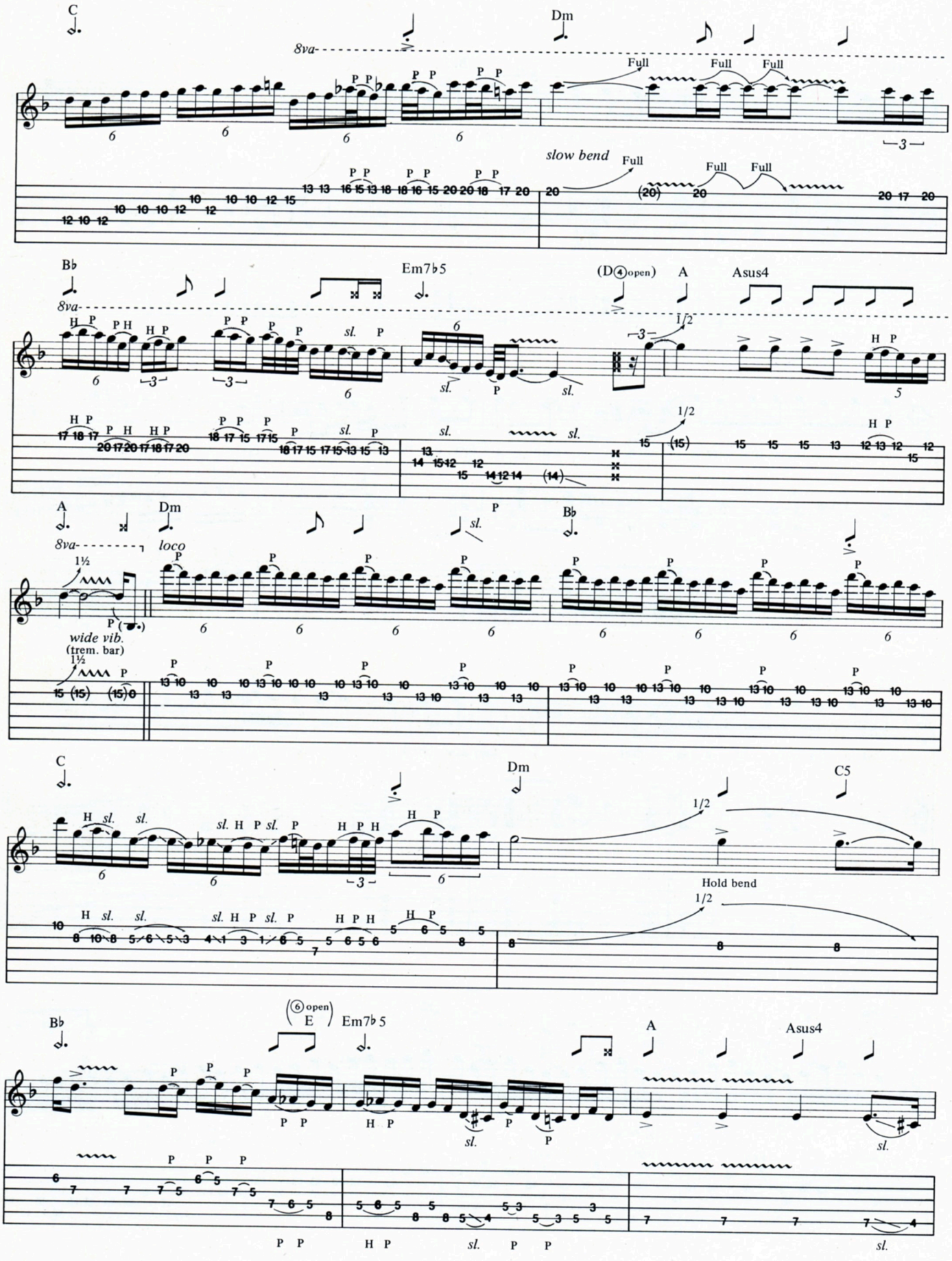
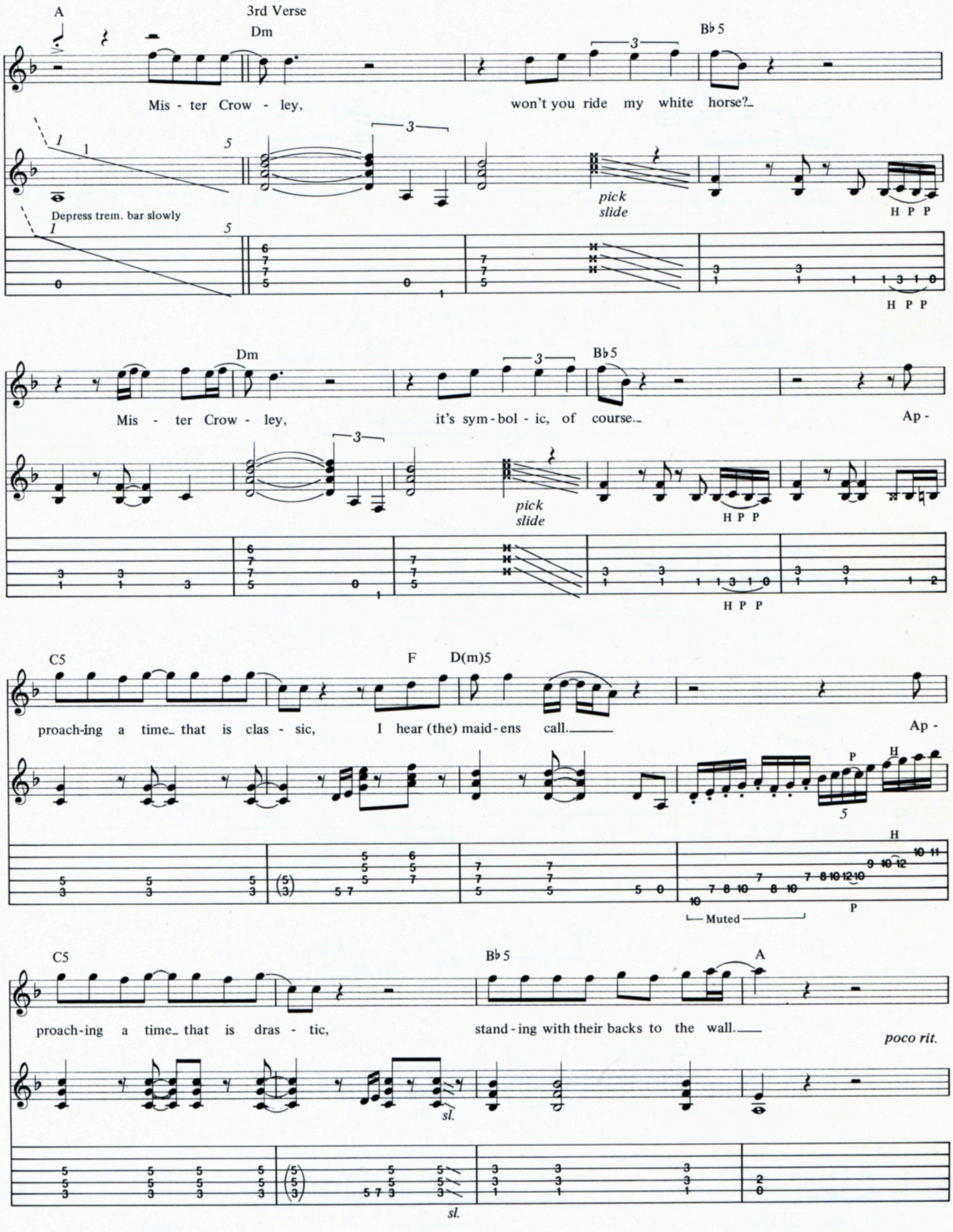
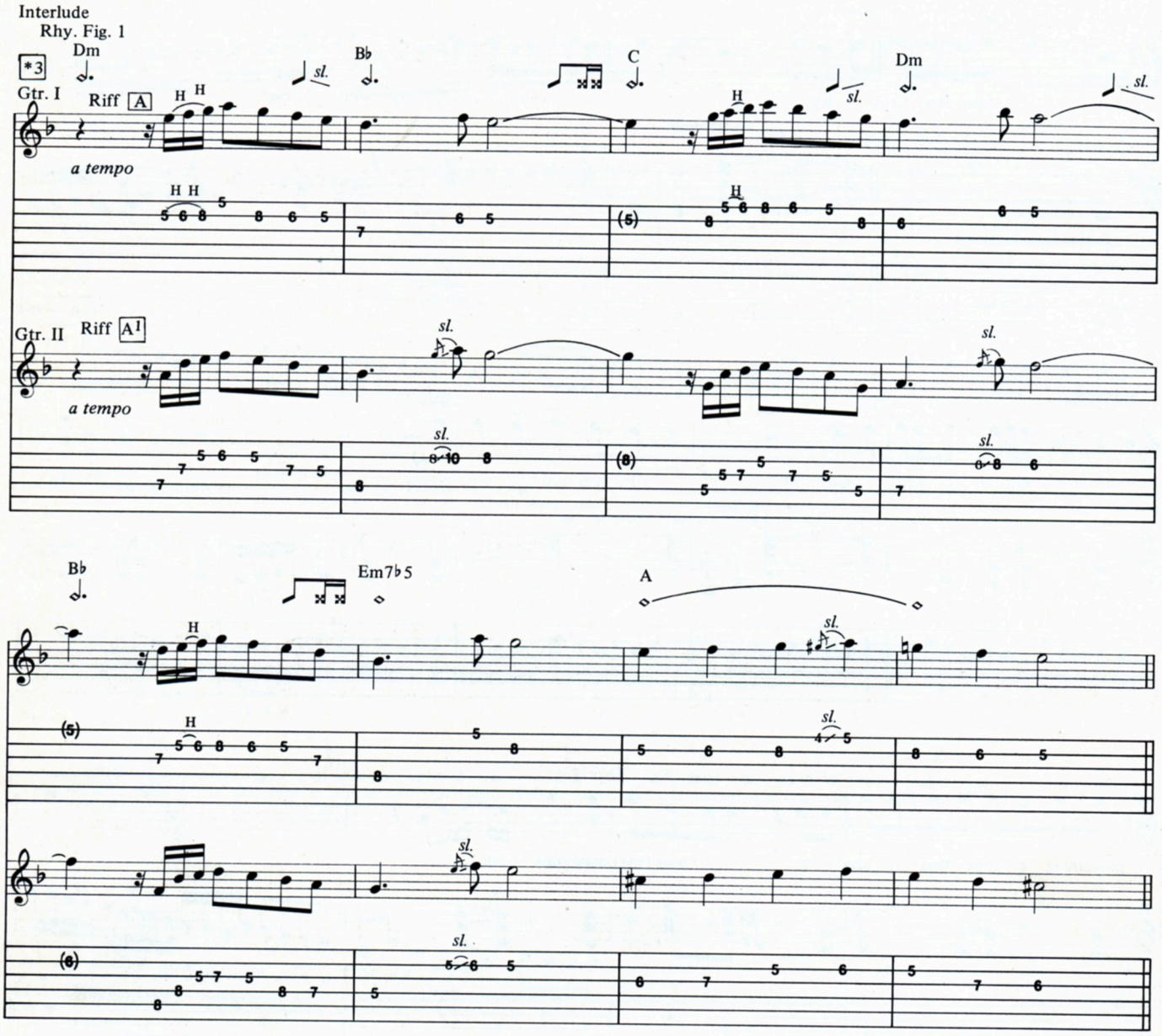

Dm
B♭5
- ley, did you talk with the dead?_ Your
sl.
H P P
C5
F
D(m)5
life-style to me_ seemed so trag - ic. With the thrill of it all_____ you
H
sl.
C5
B♭5
A5
fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call._____ Mis - ter Charm -
P
2nd Verse
Dm
B♭5
- ing, did you think you were pure?_ Mis - ter A - larm -
slight vib.


Dm
B♭5
- ing, in noc - tur - nal rap - port. Un -
pick slide
H P P
H P P
C5
F
Dm5
cov - er - ing things that were sa - cred, man - i - fest on this earth. Ah, de -
*1
H P
P
sl.
P
P sl.
H P
P
sl.
P P sl.
C5
B♭5
A
ceived in the eye of a se - cret and they scat - tered the af - ter - birth.
H
Depress trem. bar slowly
H
Guitar solo
Dm
B♭
*2
Full
P
Full
P
Full
P
Full
P
Full
P
Full
P
Full
P
Full
P
Full
P


C
Dm
8va
Full
Full
Full
slow bend
Full
Full
Full
B♭
Em7♭5
(D④open)
A
Asus4
8va
1/2
A
Dm
B♭
8va
loco
1½
wide vib.
(trem. bar)
C
Dm
C5
1/2
Hold bend
1/2
B♭
⑥open
E
Em7♭5
A
Asus4


A
3rd Verse
Dm
B♭5
Mis - ter Crow - ley, won't you ride my white horse?
Depress trem. bar slowly
pick slide
H P P
Dm
B♭5
Mis - ter Crow - ley, it's sym-bol - ic, of course.
Ap -
pick slide
H P P
C5
F
D(m)5
proach-ing a time that is clas - sic, I hear (the) maid-ens call.
Ap -
P
H
Muted
C5
B♭5
A
proach-ing a time that is dras - tic, stand-ing with their backs to the wall.
poco rit.
sl.
sl.



Repeat Riff A, A1, & Rhy. Fig. 1

Dm Bb C

Was it po - lem - i - c'lly sent?

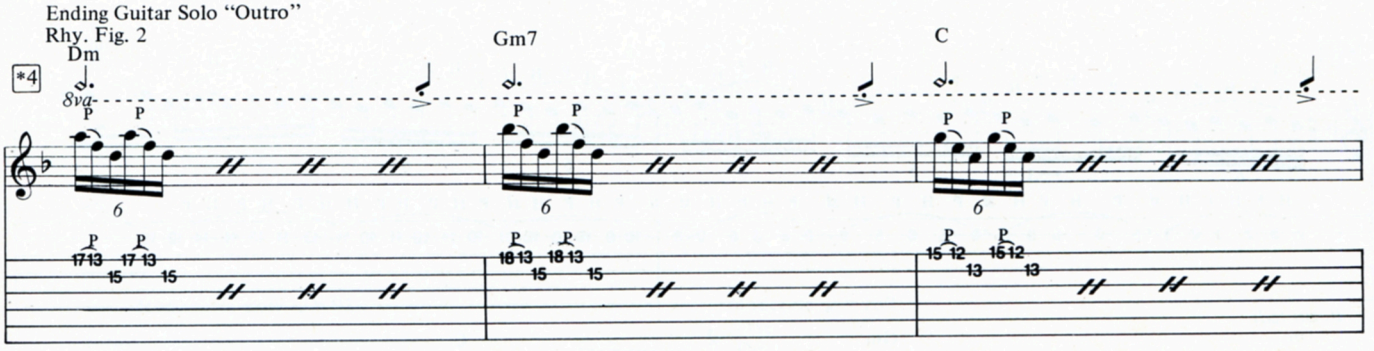
Dm Bb

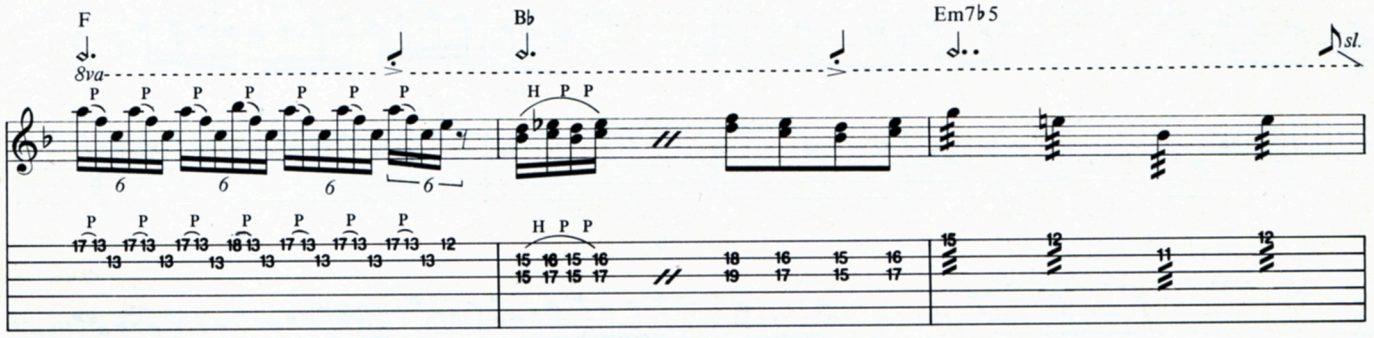
I wan - na know what you meant.

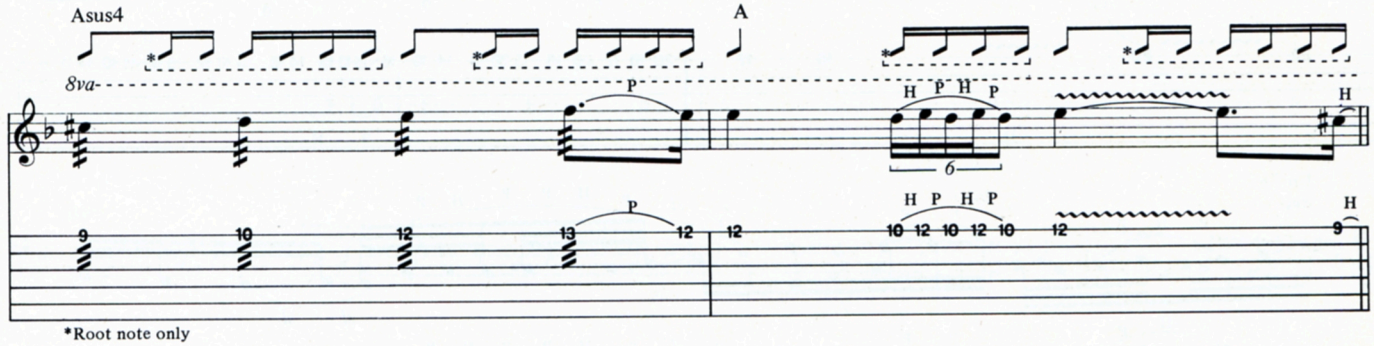
Em7b5 A

I wan - na know, I wan - na know what you meant. Yeah.

Ending Guitar Solo "Outro"
Rhy. Fig. 2

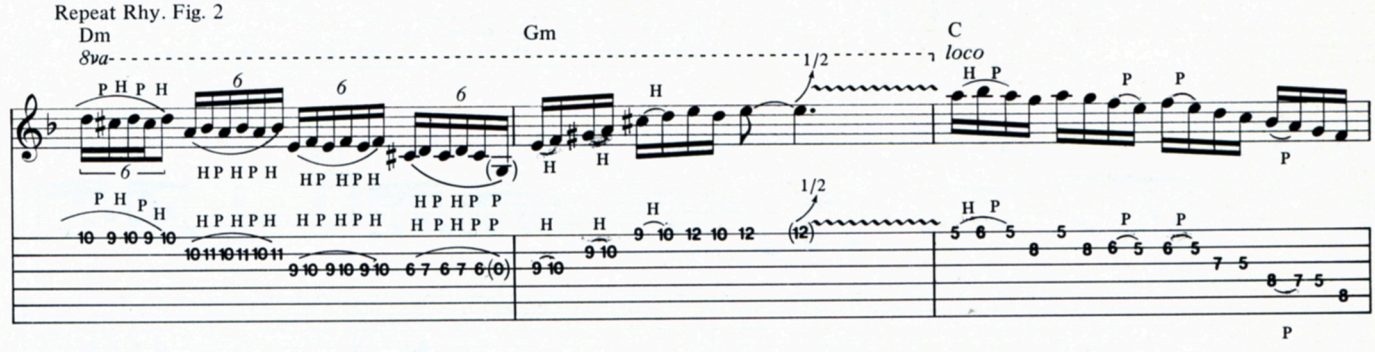


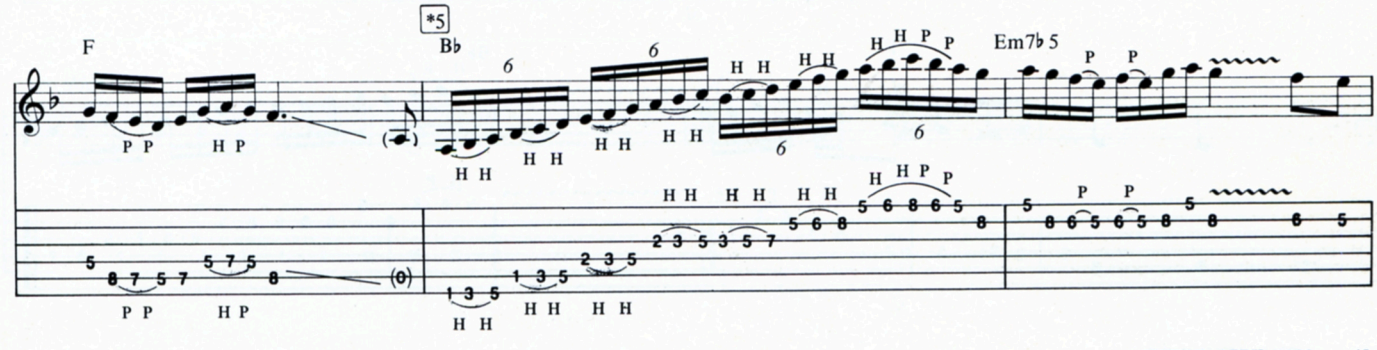


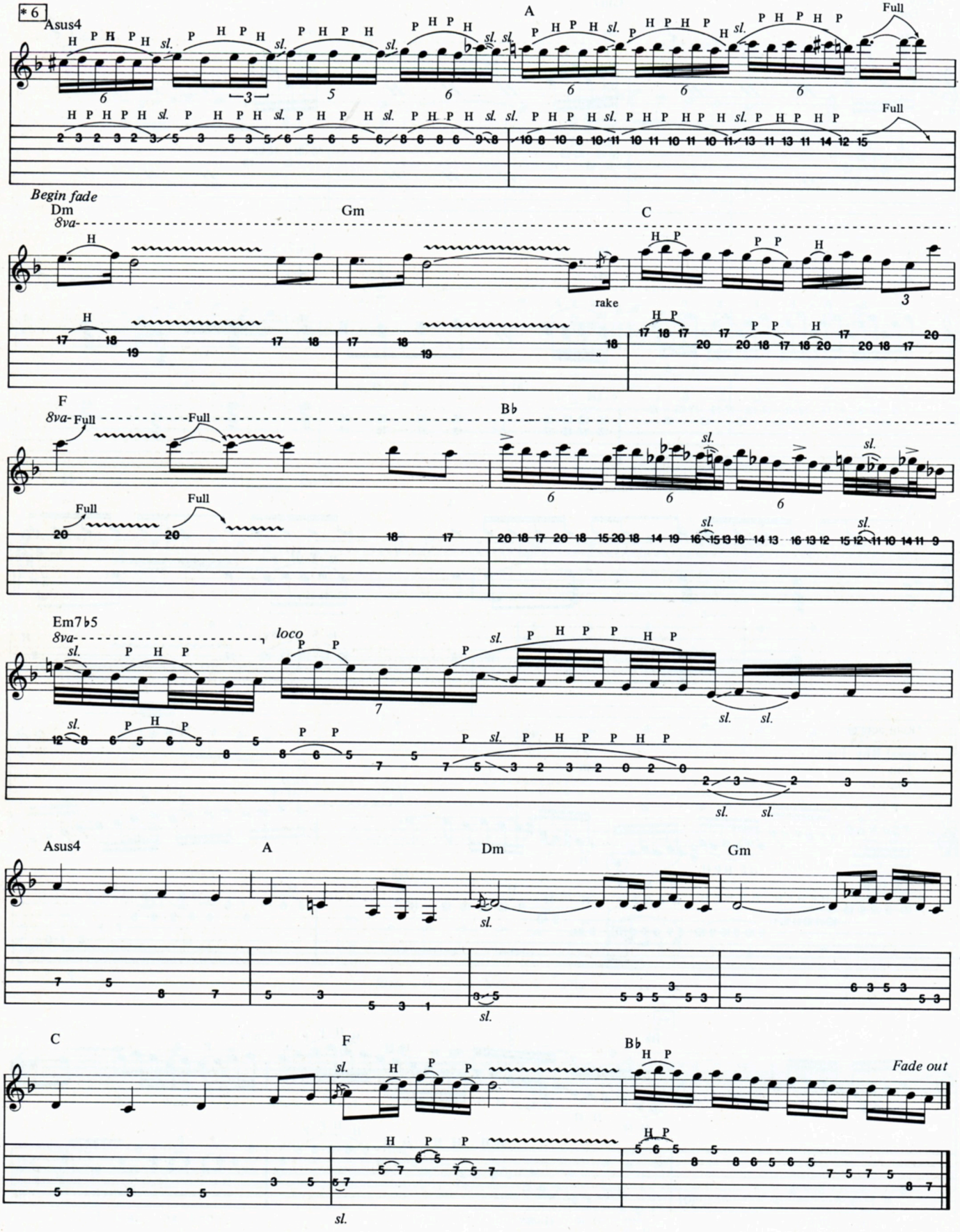


*Root note only

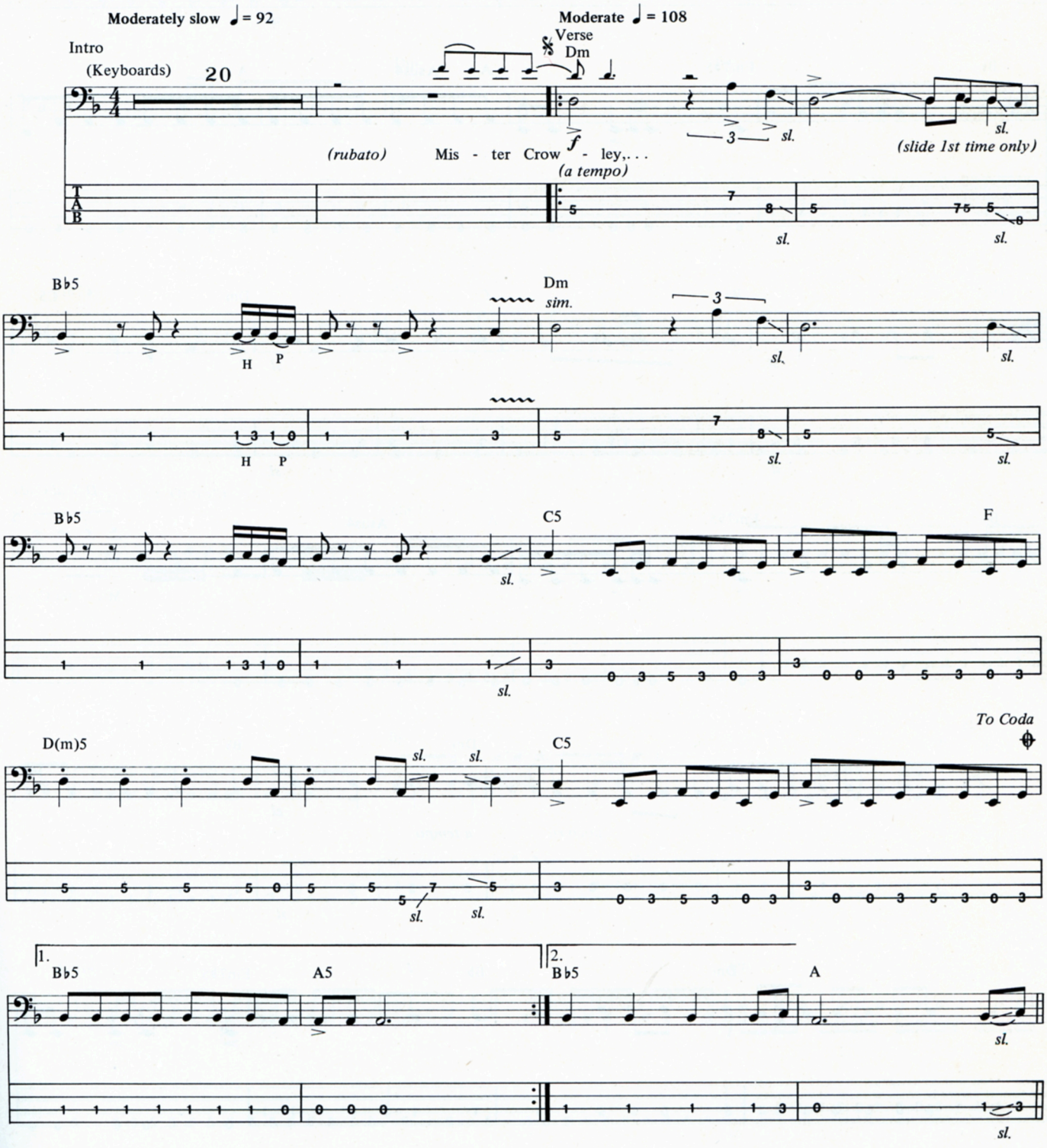
Repeat Rhy. Fig. 2

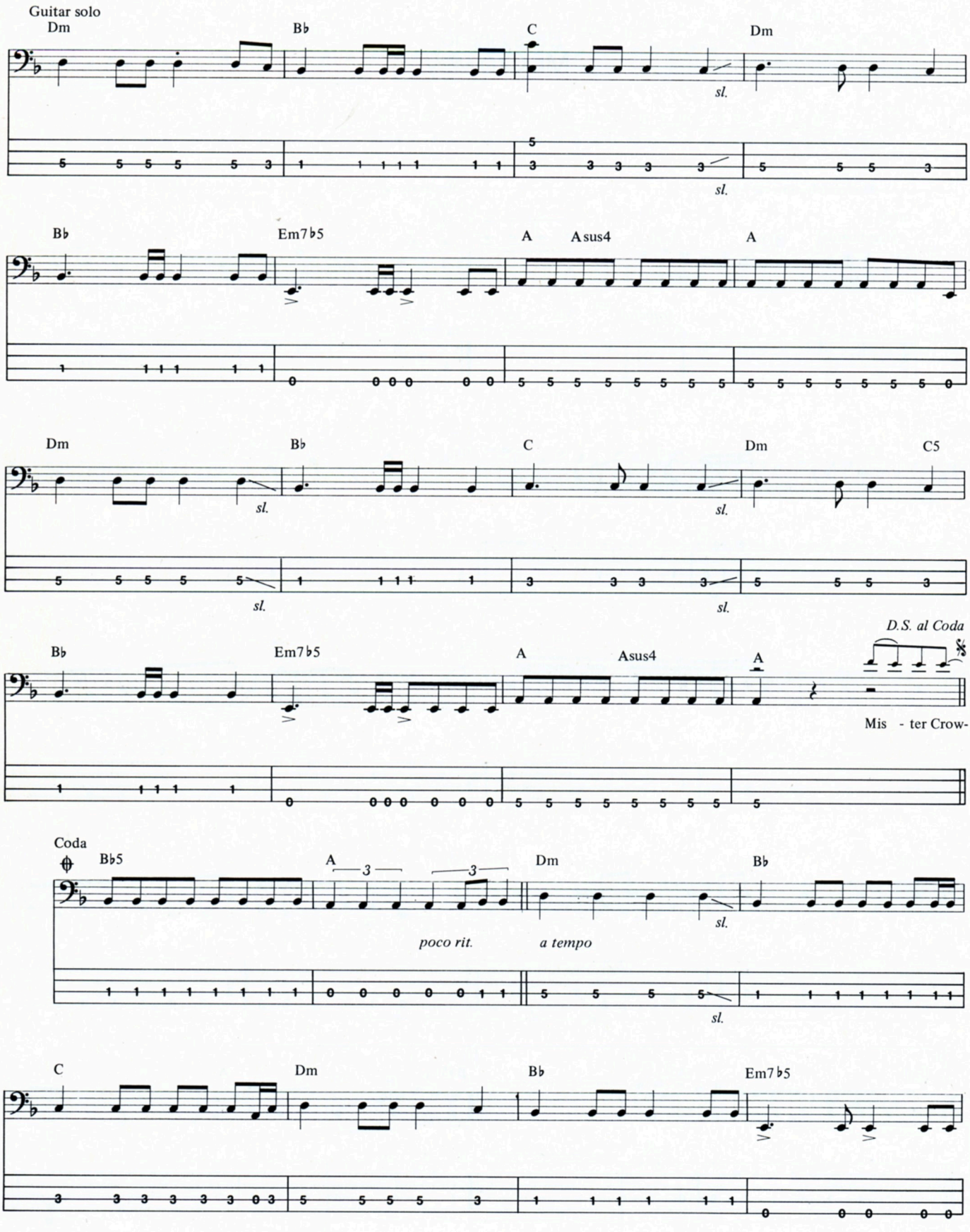


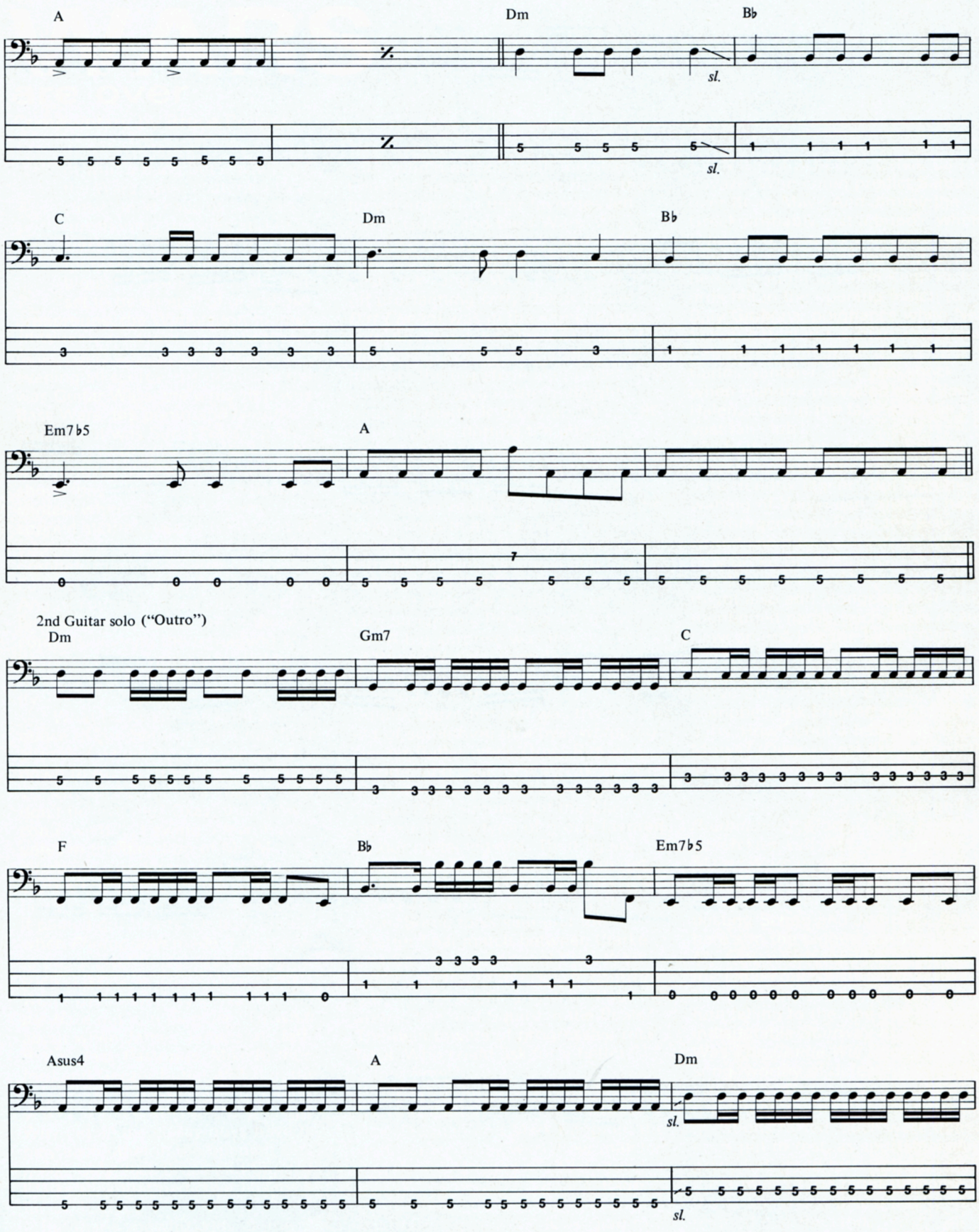


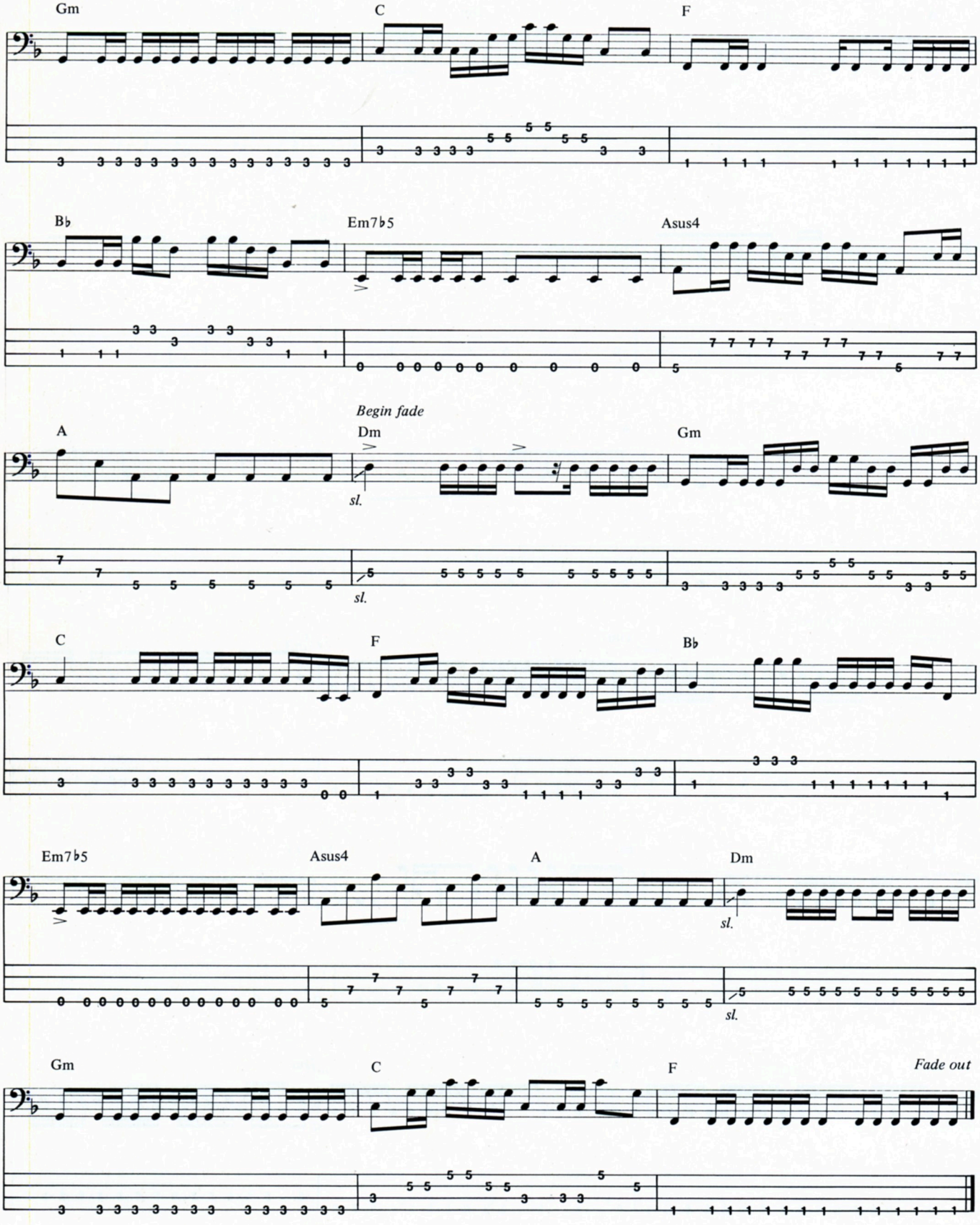

*6
Asus4
A
Full
Begin fade
Dm
Gm
C
8va
rake
F
Full
Bb
Em7b5
loco
Asus4
A
Dm
Gm
C
F
Bb
Fade out

Bass Line for
Mr. Crowley




Guitar solo
Dm
B♭
C
Dm
sl.
sl.
B♭
Em7♭5
A
Asus4
A
Dm
B♭
C
Dm
C5
sl.
sl.
sl.
sl.
D.S. al Coda
B♭
Em7♭5
A
Asus4
A
Mis - ter Crow-
Coda
B♭5
A
3
3
Dm
B♭
sl.
poco rit.
a tempo
sl.
C
Dm
B♭
Em7♭5


A
Dm
B♭
sl.
sl.
C
Dm
B♭
Em7♭5
A
2nd Guitar solo ("Outro")
Dm
Gm7
C
F
B♭
Em7♭5
Asus4
A
Dm
sl.
sl.


Gm
C
F
B♭
Em7♭5
Asus4
Begin fade
A
Dm
Gm
sl.
sl.
C
F
B♭
Em7♭5
Asus4
A
Dm
sl.
sl.
Gm
C
F
Fade out

the WARS are over

Commentary by Bruce Pollock

Not with a bang but a whimper, the Wars came clattering to a close, amid hails of cat-calls, questioning missiles and missives, poison pen letters and random land mines of dubiousity. Fashioned at the outset to be an epic of grandiose proportions, the Wimbledon to end all Wimbledons, not once but three times over, settling all doubts and evening all scores, the grandeur that was Guitar Wars, the glory that was Bass Wars, the pomp and circumstance that was Song Wars, ended in the slung mud of reader disdain. It was nothing more than a fashion show, they claimed, a mere beauty contest where the best hairdo copped all the votes, a fruit salad of a tournament, pitting apples against oranges, mangos against papayas. For them, when Gary Moore lost to Angus Young, the last shred of credibilty seemed to drain out of these contests, leaving the remaining two years an excruciating slow fall to doom and Randy Rhoads inevitability.

What hogwash! Anyone with an ounce of competitive spirit has to realize that when Gary Moore went down to Angus, it only ensured the veracity of the entire shebang. You don't believe me? Okay, then how come we didn't swing a few more votes in the direction of Mr. Moore, an obvious underground favorite of **GUITAR** readers? No, we were too honest to ever do that, even though it pained our hearts. Or how about when *Photograph* made it all the way to the quarter finals, triumphing over such classics as *The Trooper* and *Won't Get Fooled Again*, before *Purple Haze* put it in its place? Or what about when James Jamerson, Jeff Berlin, Jaco Pastorius, Mike Rutherford and Geezer Butler all fell in the first round of Bass Wars? Of course, you can blame the match-ups, right? Why did all the classy guys have to play each other in the opening sets? I mean, only Jack Bruce and Stanley Clarke took that particular chalice as far as Round 2.

But that's showbiz, kids. Some, I'm sure, would quibble with the selections for Song Wars, even more than they'd argue for their favorites left out of Guitar and Bass Wars. Who were we to say, after all, that *Suffragette City* was one of the 32 all-time best rock songs. Where did we get off proclaiming *Dirty Deeds (Done Dirt Cheap)* was in the same league with *Aqualung*, let alone *Stairway to Heaven*? This is what it's all about, though, the hot stove league debates over mocha java in the midnight hours at roadside dives and dimly lit motel rooms dotting the Interstate. Yes, the tension as the rounds moved inexorably toward the Final Four. And if the ultimate outcomes were never really in doubt, it was the little things that took place, the intramural skirmishes that provided wintertime delights for purist and fan alike, during the 48 matches that covered some 26 months, give or take an Ignoble Prize ballot or two.

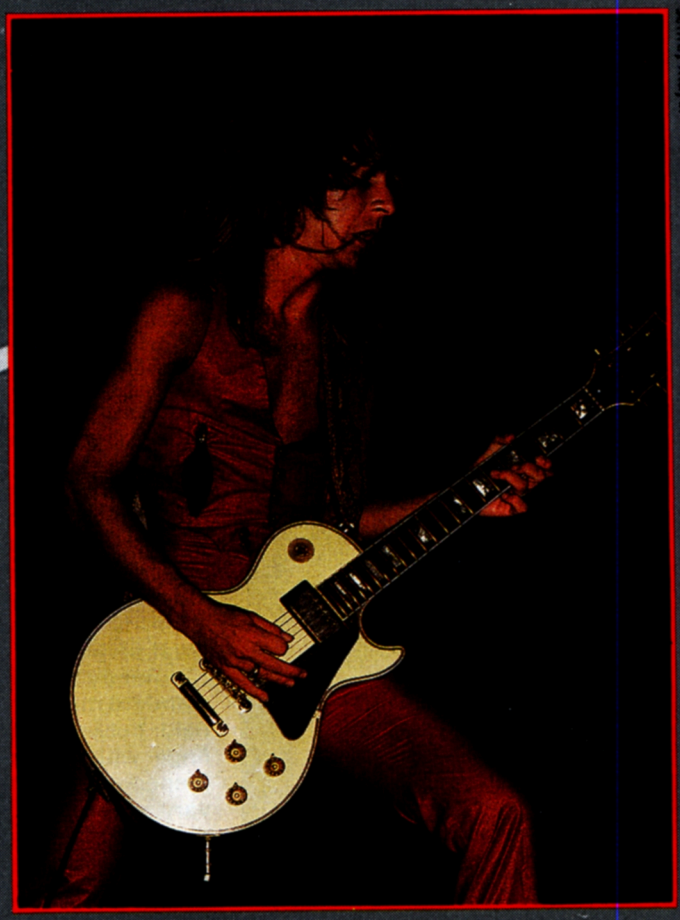
A big surprise was the success of Roger Waters, upending McCartney and Sarzo on his way to Armageddon in the person of Chris Squire. Sarzo himself was the recipient of something of a bye, whipping Geezer Butler when Quiet Riot was at its brief and calamitous peak, back in '83, then being gifted with a gimme versus Paul Simonon of the Clash, not exactly the type of group favored by our metal legions. Then again, how about Stanley Clarke, who got all the way to the quarter finals, plastering Jaco and then pasting Phil Lesh. Some folks said that the quarter final match between Clarke and Squire was the real Bass Wars. Others preferred the classic confrontation of Entwistle and John Paul Jones. Lee and Squire in the finals? The twin towers of progressive rock bass. Who could ask for a better Super Bowl?

You've got to pity Dave Murray, Steve Lukather, Brad Gillis, Stevie Ray Vaughan and Mark Knopfler, the unfortunate souls who drew matches against the Gods in the first round: Van Halen, Hendrix, Rhoads, Page and Clapton. But we weren't too sure about Beck vs Iommi, were glad to see Michael Schenker defeat Carlos Cavazo. Who could predict Santana over Brian May? And Jimmy the Greek probably lost a bundle when Gilmour defeated Andy Summers. There was disappointment around here, I'll admit it, when Keith Richards fell in the opening match to Billy Gibbons, poignance when Neal Schon defeated the man who gave him his first break in rock 'n' roll, Carlos Santana, and, yes, shock when Hendrix prevailed over Van Halen, even in the face of Eddie's vast fan club.

In the end the Randy Rhoads legend was no match even for the Jimi Hendrix legend. But with the waning of Van Halen, and the rusty re-emergence of Page, the way would seem to be ripe for a whole new breed of warrior. Did someone mention the name Yngwie? We might also add alongside that much-mentioned name, such other relative newcomers, like the Lynch twins, George and Steve (no relation), The Edge, Steve Vai, Wolf Hoffman, Steve Stevens, Jake E. Lee, Vivian Campbell, Rik Emmett and Matthais Jabs. How about a fella named Steve Morse? (Discussions like this are the stuff of which future Guitar Wars might be made).

So here's to *Crazy Train* and *Roundabout*, *More Than a Feeling* which knocked off *Layla* and *Black Magic Woman* which whipped *Don't Stop Believing* (reversing the irony of Guitar Wars there, with Santana besting Schon and Journey). And here's to the biggest surprise, *Light My Fire*, which made it all the way to the Final Four, destroying *Truckin'*, *Roxanne* and *Johnny B. Goode* before falling to the one and only and indisputable *Stairway to Heaven*. Was *The Cradle Will Rock* a great song, worthy of defeating *Roundabout*, or would any Van Halen song have done the trick? Such were the questions raised; such were questions put to rest, as sportsmanship prevailed, good taste conquered. And the armies of the night retreated into the radio bands; peace briefly reigned o'er the land.

Jeffrey Mayer
Ron Sobol



Jeffrey Moyer

GUITAR WARS/WINNER

RANDY RHOADS

by Wolf Marshall

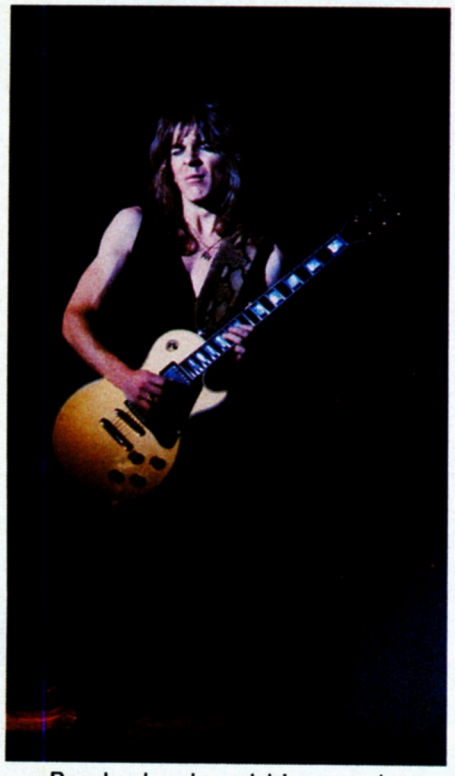
Randy Rhoads was born on December 6, 1956, in Santa Monica, California, and left us, all too soon, on March 20, 1982. His tragic death was the result of a private plane crash in Leesburg, Florida. During his brief musical career, he practically redefined the vocabulary and scope of hard rock music and set new standards for guitar virtuosity and compositional technique.

A flamboyant performer, Randy was equally outstanding in concert and on vinyl. He brought a class and elegance to rock guitar that had been lacking in the medium for years.

His musical experience began with early encounters on the guitar at about age six. He progressed remarkably and, after a few years, began to form a direction towards rock music. From simple blues and pentatonic scales, Randy went on to forge a powerful and mature style which embraced elements of heavy metal, blues, classical and futuristic musics.

Randy Rhoads played in the L.A. band Quiet Riot just prior to joining Ozzy Osbourne's Blizzard of Ozz group. He recorded two Lps with that band, **Quiet Riot** and **Quiet Riot II**, both on CBS Sony in Japan. The musical setting was radio-oriented hard rock and Randy displayed the beginnings of an awesome guitar style which at this point was still in the growing process. Randy Rhoads joined Ozzy Osbourne's band in 1980, and, under the auspices of the Blizzard of Ozz, grew quickly into the amazing musician we now so vividly remember. He used a great deal of harmonic, melodic and rhythmic vocabulary which had never before been integrated into heavy rock. Much of his classical flair and melody came directly from his obsession with classical guitar and style. It never sounded affected when Randy spoke from his classical background; in large part, this was due to his sensitivity and taste as a complete musician. Pieces like *Diary of a Madman*, *Revelation (Mother Earth)* and *Mr. Crowley* all share this unmistakable Randy Rhoads stamp.

Linda Matlow/Fis Int'l



Dave Plastik

Randy developed his sound progressively throughout his career. Each composition had a little more of his feeling than the one before. This giving quality was part of his personal makeup and came through in everything he played. He experimented with, and successfully incorporated, multi-tracked guitarwork—both lead and rhythm—sound effects—both natural and electronic—and rhythmical diversity into his style. His desire to grow musically was perpetual and constantly regenerating itself. His contributions to the world of music will long be revered.

PICKING TECHNIQUE

Randy Rhoads had an extremely accurate and powerful picking technique. His ability to create a variety of attacks, from lightning-fast fully picked runs to smoothly executed legato phrases, was uncanny. In order to achieve this fluidity and confidence, precise synchronization of left and right hands is mandatory. This means they must be as one.

Randy's choice of plectrum was a standard medium gauge pick. This was held between the thumb and index finger with the rest of the fingers slightly fanned out over the strings. He would vary his point of balance from resting on the bridge or low E string to playing free-hand with no palm support whatever. By varying his pick hand posture, a selection of attacks was possible: fully picked lines, muted tones, arpeggiated movements and flowing hammered passages. Much of the time, Randy played with the pick angle at 45 degrees to the string length and employed maximum pressure for clarity. He used strict alternating picking for quick scales and patterns unless a special pick effect was desired (gliss picking for example).

Muting, an important stylistic aspect, was accomplished by lightly resting the palm and lower edge of the hand against the string surface(s). This requires a fine degree of control to produce a staccato tone without deadening the note's vibration entirely.

LEFT HAND TECHNIQUE

Randy Rhoads' left hand technique could be described as practically effortless (the result of years of practice) in his execution on the fretboard. He had a thorough knowledge of the fretboard and the ability to move scale and pattern formations from position to position in a variety of ways. Essentially, two basic hand positions were used: 1) a "broom-handle" grip with the thumb wrapped around the fingerboard edge for support when bending strings or shaking them for a wide vibrato, and 2) a "classical" posture for quick scales and patterns with the thumb supporting the hand by resting

Continued on page 106

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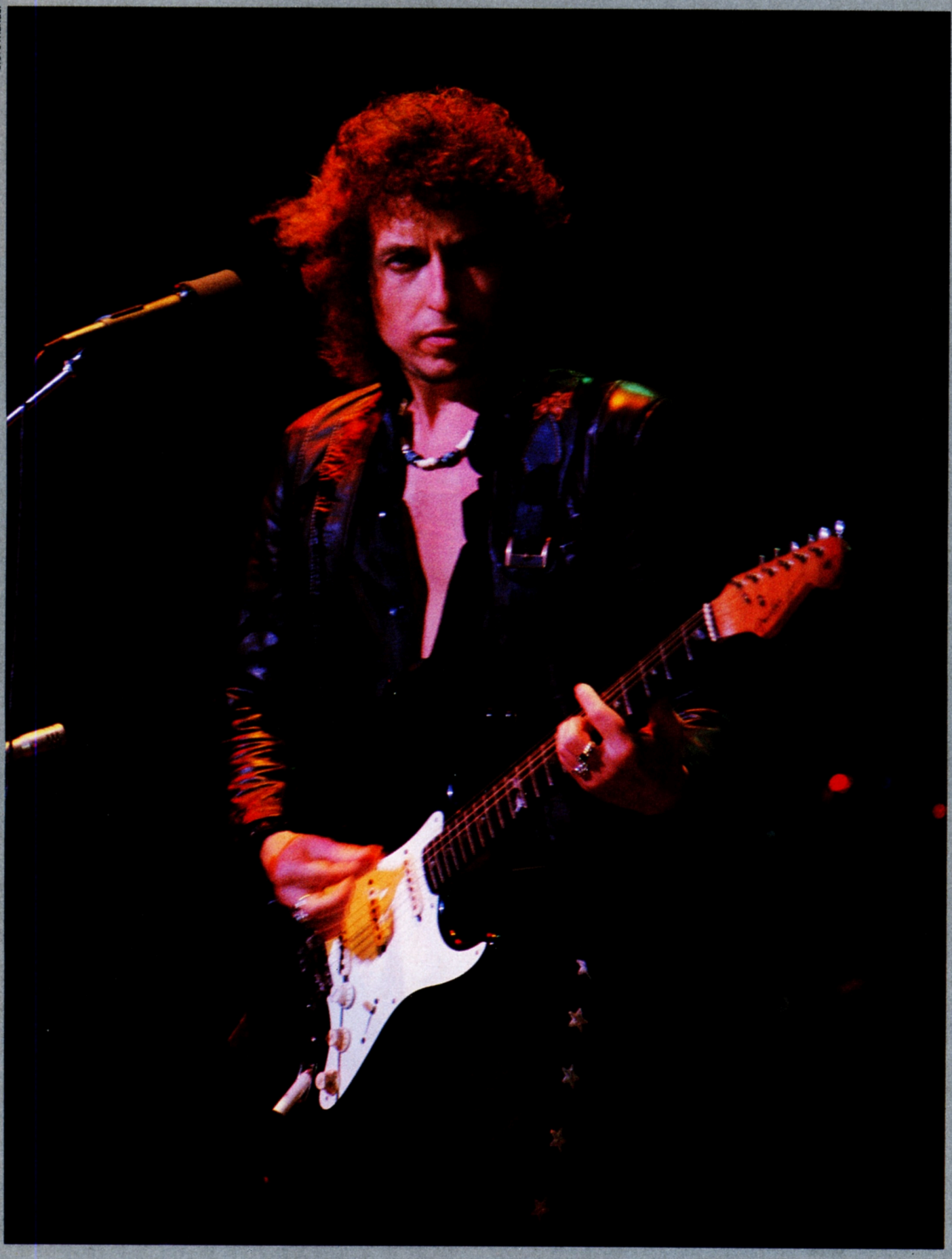


Steve Mandel

BOB DYLAN: A CAREER APPRECIATION

by Bruce Pollock

With songs covered recently by entities as divergent as Heaven and Danny & Dusty (*Knocking on Heaven's Door*) and Jason & the Scorchers (*Absolutely Sweet Marie*) along with headline appearances as resurrected ikon at Live Aid and Farm Aid, Bob Dylan seems ready for a major image resurgence. If he's no longer the generation's saviour, as he once was billed, then, buttressed by rejuventated performances on **Empire Burlesque, Real Live** and **Infidels**, and bolstered especially by the wealth of treasures unearthed on the history-making **Biograph** set, he's definitely found a niche more comfortable to live with, as the consummate musician's musician.

As a songwriter, Dylan's work has always been on a level with the output of Lennon & McCartney as a catalogue into which countless hungry singers and bands freely dipped whenever they were in search of a searching, searing or just plain obscure lyric suitable for open-ended interpretation. From Manfred Mann (*The Mighty Quinn*) to the Turtles (*It's Ain't Me, Babe*) to Johnny Winter (*Highway 61 Revisited*) to Jeff Beck (*Tonight I'll Be Staying Here with You*), artists of all types have made their name and Dylan's with his notoriously quirky stuff.

What has not been as immediately apparent is Dylan's relationship to the premier guitarists of his time. Starting back when he raided the Paul Butterfield Band for that hotshot Chicago blues mensch, Michael Bloomfield, Dylan has always attracted the top players. Robbie Robertson, with the Band, became his sideman and soulmate for most of his career. On the legendary Rolling Thunder tour, Mott the Hoople's Mick Ronson filled the bill. A Dylan acolyte down to his adenoids, Mark Knopfler found himself producing Dylan in the 80s, adding the monstrous bottom lines of Sly Dunbar and Robbie Shakespeare. On the **Real Live** sessions, Mick Taylor supplied the rave-ups. And now Dave Stewart, fresh from Daryl Hall's solo album, will be coming face to face with the Dylan mystique.

About the only man who could match Dylan, mystique for mystique, image for image and soul to soul, was Jimi Hendrix—and his cover of *All Along the Watchtower*, has since become the official version. Those were Hendrix's licks that Robertson borrowed when re-recording *Watchtower* on the live **After the Flood** Lp. Originally from the **John Wesley Harding** collection, *All Along the Watchtower* has proven to be one of the few things worth remembering about that cryptic album. At the time of its release it evoked a host of odd and mournful thoughts about the artist behind it, supposedly one Bob Dylan, then still out gunning for the title of poet laureate of Woodstock Nation.

Portions of this article adapted from THE FACE OF ROCK & ROLL: IMAGES OF A GENERATION, by Bruce Pollock and John Wagman, published by Holt, Rinehart & Winston. Text copyright Bruce Pollock. Used by permission.

Adding yet another despairing chorus to the dirge that was the summer of 1968 was the release of the album **Music from Big Pink**, by the Band, noted backup musicians for the Bard, Bob Dylan.

Now Dylan had been out of action for some time, sequestered in the mountains of Woodstock, laid up, some said, by a terrible, near-fatal motorcycle accident, whose effects had remained mysteriously clouded for more than a year. Certainly the release of **John Wesley Harding**, earlier that year, had done nothing to dispel the notion, rampant at the time, that Dylan was, and had been for quite a while, a vegetable, his mind blown out and withered by touring, drugs, a host of kinky self-destructive indulgences. The songs on that album were short, thin, inconsequential—not the alternately profound and bombastic, incredibly complex laments we'd come to expect from this poet-in-residence (what's Dylan going to do *next*?). The work was obviously that of an impostor—an impression the album cover apparently went to great lengths to convey. All those faces cleverly hidden in the trees suggested to those in on the conspiracy that Dylan had indeed gone back to the land, forever; had become part of the earth, permanently. The accident itself, then, would have been a ruse, a clever if grizzly way of explaining Dylan's decline, if not demise.

But **Music from Big Pink** was something else. Recorded up in Woodstock, at a house next door to Dylan's, it contained the Band introducing several brand new Dylan songs—some of his most poignant, chilling and evocative works to date, once again reinforcing his reputation as our Bard, and reminding us all how his words (actions, quirky image) once had and still had the exquisite power to move the emotions of a generation. No one else was writing like that. Dylan was Fitzgerald. But these could have been previously written songs, preaccident songs! If Dylan had been rendered in some way speechless (as his own album seemed to indicate) what then would become of the generation?

The Band's album was probably responsible for starting the vast hejira of pilgrims to Woodstock that culminated a year later with half the population of Brooklyn crowding themselves into Max Yasgur's farm, ostensibly to celebrate love and peace (dope, sex, and rock & roll), but really to catch a glimpse of Dylan (it was rumored he'd be there; he wasn't), to see firsthand if he was among the living, and, if so, to prostrate themselves at his feet, draw upon his saintly vibes and thereby discover their own lost creative centers.

Well, in retrospect, as with most of the charades Dylan has perpetrated on his audience, nothing was revealed. The extent of the damage would never be known. Dylan would take no one by the hand and guide them through the forest to the light. And the generation would never regain the peak it reached in Woodstock in 1969.

You can't really blame Dylan, though. Even before he described himself in song as "a walking mountain range" Dylan, from the outset, told us if you were talented and driven enough you could be as weird as you liked, play the game by your own rules, look the part, and society

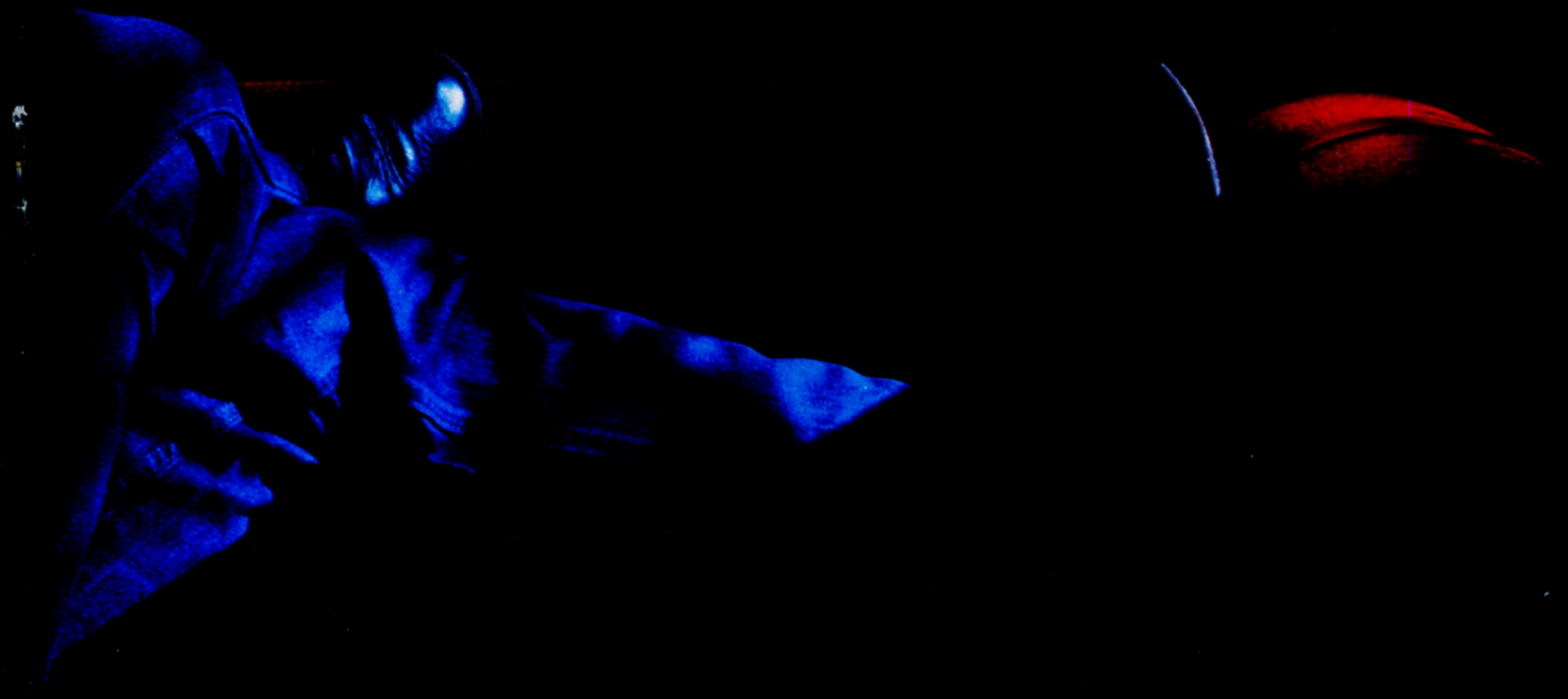
Continued on page 81

Larry DiMarzio

THE STEVE MORSE INTERVIEW

by Andy Aledort

If the concession owners on the current Rush tour have noticed a drop in their T-shirt sales, they have only the Steve Morse Band to blame. Rarely has an unknown opening act had the potential to capture the crowds the way Morse and company do. Steve's status as the new guitar hero on the block must seem ludicrous to fans of this magazine, but to the less knowledgeable music/guitar lovers of America, his name and his music is still an undiscovered continent. The Morse brand of rock instrumentals has never received airplay, being dubbed by programmers as artistically great but commercial suicide. This year Steve set out to add vocals to his sound in much the same way as he perfected his unique instrumental mixture of rock, classical and country musics. The addition of Terry Brock on vocals and second guitar gave Steve, Jerry Peek (bass) and Rod Morgenstein (drums) just the right hook to catch themselves an opening spot on the Rush tour. It's no wonder they play like this is their big break, because it is. We sent music editor Andy Aledort up to New Haven to listen to what our man of the Open Ears had to say about his legendary playing and his thus far less than legendary career.



GUITAR: Steve, one thing that is unique about you is your incredible versatility. Can you give us some insight into your musical progression?

STEVE: Probably my first use of the guitar was inspired by TV, maybe the Mouseketeers (laughs); It was the Beatles that really made an impact, as well as every other band that came along with a song that I wanted to learn to play. That would include the Beach Boys, the Rolling Stones, the Kinks, the Yardbirds, and then on up through all of rock's progressions—Cream, Grateful Dead, Johnny Winter, Allman Bros., Led Zeppelin, Jeff Beck. In the late 60s they would have those pop festivals where there were lots of different bands, as opposed to, say, a Kool Jazz Festival, where it's more stylized. It was predominantly rock but they would have these real off-beat entries in it. You'd have Cactus playing with Goose Creek Symphony, bands that no one's heard of now, but Cactus had this incredible guitarist, Jim McCarty, and Goose Greek Symphony was kind of this country jug band. It seemed just as normal as waking up every day to play a little of that kind of stuff. When I heard Mahavishnu it was the same thing. Of course I like Led Zeppelin *and* Mahavishnu. To me it seemed like great guitar playing and very powerful music one way or the other. The only reason I would ever think that it's a different class of music is because everybody keeps telling me it is. Classical guitar was the same thing. On an early Jeff Beck album he would play *Greensleeves* and Steve Howe played some Spanish style guitar. It was a pretty normal thing to not have just one hairstyle and one image, and that was the end of it and you're in that shell forever.

GUITAR: So you naturally just pursued those different sounds.

STEVE: Sure, it seemed like a real normal thing at the time and it's something I'm real grateful for, that my "Wonder Bread" years, my formative years, were during that time.

GUITAR: Can you name a couple of particular milestones, moments of truth?

STEVE: Seeing the Beatles on TV was unbelievable. Going to the pop festivals and seeing Jimi Hendrix, Led Zeppelin, Jefferson Airplane, etc. all on the same bill was amazing. So was seeing the Mahavishnu Orchestra play in my school cafeteria at the Univ. of Miami when they first came out. Seeing Jeff Beck play was a big thing, too. He was always a big influence. After Mahavishnu, when Beck had Jan Hammer playing with him was my favorite time for listening to him. Well, no, I take it back, the Rod Stewart era was, so Jeff Beck after the Yardbirds was kind of a milestone. Then it was seeing the classical guitar instructor from the Univ. of Miami, Juan Mercadal. He played a concert for the Classical Guitar Society in Augusta, Georgia, where I lived. It blew me away. He was so powerful and versatile. Again, heavy reinforcement in that area goes to Steve Howe. The first Yes album was a big turning point for me. He was a role model for me and I was trying to do the same thing. I had no idea if it was a good idea. The Univ. of Miami was a turning point. Learning theory from the instructors there was great, as was having students like Pat Metheny right along side you. I could name about 10 guys who were just utterly amazing, but not everyone's heard of them.

GUITAR: When you were studying classical music at Miami, what pieces were you focusing on?

STEVE: My major was studio music and jazz, although my principal instrument was classical guitar. I was a very weird case. I didn't study much classical music. In one of the four years, I went to a local college in Augusta, at which time I did study classical pieces. It was the usual theory and analysis of popular symphonies, and a lot on Bach. Every study of classical theory centers on Bach.

GUITAR: Did you work on Bach's Sonatas and Partitas for solo violin?

STEVE: I did on my own before I went to college, thinking some of it would be applicable to guitar, and in a way it is. What you play on guitar is really dependent on what the song is. The neat thing about rock is that you can push it so many different ways. You can hit two notes, E and B (an E5 chord) and put anything you want over it. Of course, not if you want airplay . . . (laughs).

GUITAR: After you became successful, who continued to get you excited?

STEVE: Unbelievably enough, the list gets longer now, 'cause I'm really starting to appreciate all the stuff that I don't know and don't do so well, and there's no end to the list now. I could include all the innovators who have a style that's not common, and go from there to all the guys who just play regular guitar and play it great. I haven't heard a good guitar player who hasn't influenced me in some way. It's not so much "Oh, I got that lick." It's more like hey, I like the fact that the guy can play real good rhythm, say Pete Townshend. I always forget him as an influence because he's just a great guitar player, but when I do clinics and things, my perception is that all the guitarists want to know about is the soloing aspects.

GUITAR: The focus is always on chops.

STEVE: Yeah, but that's another thing. There are a lot of good guitarists, and I always forget to mention Eric Johnson, 'cause he's remained an influence. Here's a guy who can seemingly handle anything. He handles country as well as rock, and very few people can do that, whereas I'm the biggest fan of Albert Lee for his country playing, but Eric can go from that Texas swing-country stuff to rock without even blinking an eye.

GUITAR: How about your experiences with John McLaughlin? I've read that the Dregs filled in for some of his cancelled gigs.

STEVE: We filled in for Shakti, but we learned Mahavishnu songs to do in the Dregs set from the very beginning. We did *Celestial Terrestrial Commuters*, *Meeting of the Spirits* and *Birds of Fire*. What a great band.

GUITAR: How about when you were working with McLaughlin, DiMeola and DeLucia on the Supertrio tour?

STEVE: That falls in the category of "dream come true," 'cause all three of those guys were monsters. I couldn't believe I'd be sitting in the same car with them, doing soundchecks, traveling with them and rehearsing songs. When it comes down to talking about music you forget all that stuff. These guys are too heavy to even talk to and you just concentrate on music. I don't know why it is that way, when you meet somebody after you've listened to them and think they're great. It was that way with all three of those guys, especially McLaughlin.

GUITAR: Were there any concrete things musically, like McLaughlin's writing or the tunes that you were playing, that may have opened up some doors?

STEVE: They all taught me a little lesson. McLaughlin's attitude was that being a musician was special, despite the chart wars and the commodity market aspect of it,

and that you should do what you really feel. Don't be held down by anyone else's preconceptions, or any of yours. In other words, if you feel like doing something different from what you've been doing, do it. He was known as Mahavishnu, and everybody kept saying, "Shakti? What is this Shakti? Come back with Mahavishnu." People were always telling him what to do, and he always did what he wanted to do, and that was a great lesson. Paco had a lot of things that he showed me technically. But his main thing was, "Hey, it's just music; you don't have to be so serious. Sure you prepare and study to play the guitar but when you go on stage you've got to take a chance—you've *got* to take a chance." That was kind of his motto. If you don't make a few mistakes during the show you haven't even tried. Al DiMeola was pretty much the precision master. Everyone thinks of him as "Mr. Chops" and it seems unfair to say, because McLaughlin's and Paco's chops allowed them to do anything they wanted to. But with Al everyone acknowledged his incredible time and impeccable phrasing; he was just so perfect with his technique. He kind of blew me away. I had to sit next to him when all four of us played. We'd trade solos and it would be, "Bdddd" (fast guitar riff) "Bdddd" and DiMeola would go "BDDDD!" There'd be smoke coming up from his fingers. Then I'd go "ba da da DA DA DA DA DA" (Chuck Berry riff). It was definitely a learning thing for me; I felt like the sorcerer's apprentice.

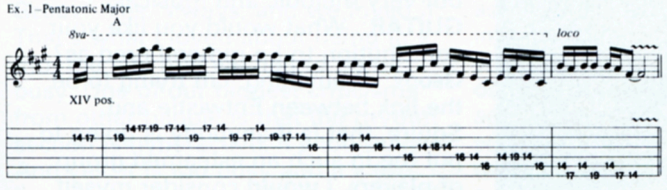
GUITAR: How about your experiences with Twiggs Lyndon?

STEVE: His brother, Warren "Scoots" Lyndon, is one of our two crew members now. Twiggs was incredible. He was with the Allman Bros. from the beginning till they broke up. He was a big influence because he was a mechanical genius, and his motto was, "If you wanna do it, just do it." Somebody would come up with something and say, "Oh, you can't do that," and that would be just like letting somebody loose from a cage and he would do it. He showed me that there really is always a way, and it's always a clever way around a problem that seems unsolvable. The big disappointment was that he died when we were on the road, before the fourth Dregs album, I think. He was not that much of a guitar player, but he always carried around one of Duane Allman's guitars. We used to carry it on the road, and he would say, "You can play this anytime you want, go ahead." It was kind of intimidating to me, but I did play it on every album whenever I'd play slide. It's a sunburst '59 Les Paul, and it's not set up for slide *at all*, but it's a nice playing guitar, sounds real good.

GUITAR: Steve, will you show us some stylistic examples of your playing? Let's start with some rock usages, like some typical things you might do with pentatonics.

STEVE: Okay, here's one in A pentatonic Major with doubled notes (See Example 1).

Ex. 1–Pentatonic Major

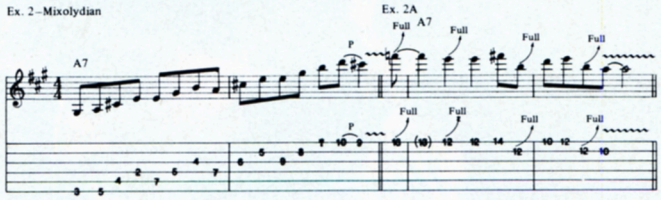


GUITAR: Another thing you do is use pentatonic alterations, like pentatonic minor with a major 3rd, spelling 1, ma3, 4, 5, b7.

STEVE: Yeah, I do that a lot, but I guess I dont't think of it as pentatonic, I just think of it as arpeggiating in Mixolydian, or dominant 7th (Ex. 2 & 2a).

GUITAR: Another technique you use is "chicken pickin." Can you give us an example?

Ex. 2–Mixolydian



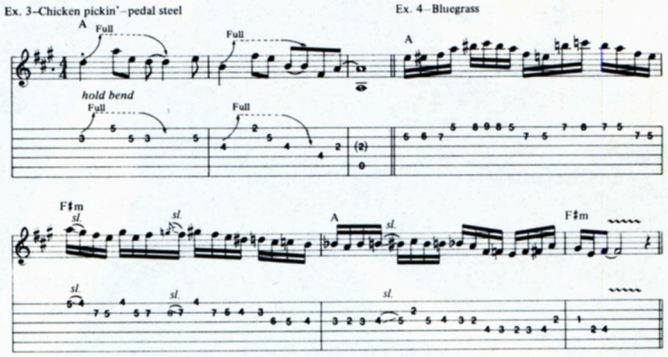
Ex. 2A

STEVE: Sure. (Ex. 3). It's something you wouldn't do in a rock solo because, first of all, you use your fingers (to pick) and you strike a note with the note already bent and then let it go down. It's sort of like what would happen on a pedal steel guitar, 'cause a steel guitar has pedals that can move selected strings up or down.

GUITAR: How did you go about developing your bluegrass type lines?

STEVE: It's really in the air. Everyone can pick something out of their head that sounds country, even if it's just the ***Beverly Hillbillies*** theme. If you ever watched ***Hee Haw*** you can pull out a few more, I suppose. I guess it's a combination of playing very exact with a clear tone, a fairly steady rhythm, choking some notes and letting others loose, using minor and major 3rds. It's diatonic stuff with the exception of the chromatic passing tones. Stylistically, the way you play it is more important than the note choices, because obviously I do note choices that you wouldn't hear the Nashville guys do, and when I'm playing fast I pretty much play the same as when I'm playing rock. You just don't fall into a minor blues like over an A major-F♯ minor progression (EX. 4).

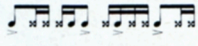
Ex. 3–Chicken pickin'–pedal steel



Ex. 4–Bluegrass

GUITAR: Another technique you use is the funky fingerpicking stuff, when you pull the strings, letting them slap against the fingerboard.

STEVE: *Ice Cakes* is a good example . The point is, when you're playing the notes to not have 'em all be the same. For instance:



My fingers are picking exactly the same but my left hand's choking the note, creating syncopation with the left hand, similar to what bass players do when they're doing the slapping thing. They use their left hand to make some of the slaps, and mute and un-mute.

GUITAR: Another thing that makes you so individual is your ability as a classical guitar player.

STEVE: Well, a lot of what I do is very middle-of-the-road, technique wise, with the exception of some left

Continued on page 78

Terry Sesvold /Pix Int'l

BASS WARS/WINNER

GEDDY LEE

MODERN MASTER

By John Stix

Having absorbed the lessons of groups like Zeppelin, Yes and the Police, Rush, more than any of their contemporaries, has shown an interest in the music of their times. This open ears philosophy finds them steadily changing in both sound and character. It's also made Geddy Lee the leading rock bassist of his generation.

With **Power Windows**, the group's 13th album, Rush continues their melding of commercial popularity (six top ten albums in a row) with an artistic integrity independent of top ten hits, showing off the same high standard of individual musicianship and group interplay first spearheaded by Cream in the late 60s.

GUITAR: Who were your main influences, the people that got you daydreaming about playing the bass?
GEDDY: The three most important bassists for me were Jack Bruce, John Entwistle and Chris Squire. They played a big role in my early stages of becoming a bass player. These were the guys I listened to and loved. They had a lot to do with the way I play. Jack Bruce came from more of a blues and jazz background and his style reflected that. John Entwistle was very much the rock bassist, very solid in a rock style. Chris Squire was a flowery progressive player. His lines were complicated but very melodic and musical.
GUITAR: What would you like your contribution to be remembered as?
GEDDY: If anything, I'm trying to be the link between Entwistle and Squire, that is if anybody is going to put me in such an esteemed group of players. I would consider myself blending variations of their styles in more of a rock format. Rush is more of a hard rock band than Yes ever

were and more of a progressive band than the Who, but not nearly as bluesy as Cream. In our own context I think I have assimilated variations of each of their individual styles.

GUITAR: At what point did you start to recognize that you indeed had your own style?

GEDDY: I started feeling more comfortable with a sound that was my own just past the **Farewell to Kings**, **Hemispheres** stage. At that point I was starting to get into a style that I could rely on. **Moving Pictures** was the first real statement I could look at and say I feel proud of this; I don't feel this is imitative of other people. That was when I first thought there was a lot of me on a record.

GUITAR: That's a long time into your career. Before that were you thinking of yourself as a second class citizen or an underling to your heroes?

GEDDY: I don't think we ever think we are up there with our heroes. We never put ourselves on the same level. Those guys will always seem better to me than I am, just because I learned so much of what I do from them. It would feel arrogant for me to say that I was on the same level as they are. At the same time, it's a matter of confidence and assessing your work in an objective sense.

GUITAR: Did you have to purge your outside influences?

GEDDY: It wasn't a matter of sounding like this or that guy. I don't think the bass aspect of the band really stood out until that time. Maybe it wasn't until that point that I felt it was worthy of standing out. It's a totally subjective thing. I was happy with my bass playing before that, but I was still growing through those early albums. I was still learning and pushing myself. When we started getting closer to **Moving Pictures** is when I started feeling more confident that I had reached someplace. It was a plateau. Obviously, I went past that, but that period was sort of an arrival for me.

GUITAR: On the early Rush albums did you feel you had to overplay because the band was a trio?

GEDDY: Yes, always, and we loved it. That's what I loved about being in a trio, the fact that we had to be too busy. One of our biggest criticisms from other people is that the rhythm section is hyperactive. It's too busy. And yes, it is too busy and it's too busy because we are indulgent musicians and we like to be too busy. Some people say it's not the best way for a rhythm section to be. They say we should leave more room for the other things in the song, but it's how we developed and what we pander to. You'll find examples of this all over our early records. Listen to *By Tor and the Snow Dog* or *Beneath, Between and Behind* which is more concise. It's all over **Caress of Steel** and right up to the present. The middle section from *Cinderella Man* (**Farewell to Kings**) is pretty active.

GUITAR: In more recent times, it seems the influence of the Police has made a major impact on the band. Rush has gone from the sledgehammer sound of your early records to the use of pastel textures.

GEDDY: Absolutely. That is accurate. They were very influential as a band in the forefront of a particular movement that happened in England and sort of bled across the ocean to us. They were influential in the recognition of other rhythmic styles and how they could work within the form of rock music. That's great for bass players because you get to play more as a feel player. Sting is more naturally rhythm oriented than I am. I have to work a little harder at that. I'm more technical and a tougher player. I whack the bass a lot harder. The Police's influence pointed us in that feel direction and helped us appreciate the subtle changes in rhythm and in feel, that can make you a better player. The choruses of *Digital Man*, from **Signals**, had a great slinky feel that we probably would not have stumbled over without the reggae injection into rock music.

GUITAR: Can you remember the change towards the pastel washes of sound?

GEDDY: It was a gradual change. It was basically who we were listening to. In the early days we were listening to tougher bands and appreciating them. Things were then getting more complex with Yes and Genesis. When that scene started to die out, we were looking for other places to get input from and we turned to reggae and jazz/rock, and that crept into our music. We always joke about us as being sponges. We soak up other influences and regurgitate them as a style of our own. I think **Power Windows** and **Grace Under Pressure** are again a sort of a redefinition of our sound and the influences are harder to find. Every once in a while we do a record where we arrive at a transitory place. **2112** was such a record as are **Moving Pictures** and **Power Windows**.

GUITAR: It's certainly the most comfortable you've been with keyboards.

GEDDY: We also had the most help with programming and even playing. We used Andy Richards, who is fantastic on keyboards. He has done a lot of session work and was in one of the older versions of the Strawbs. He is responsible for a lot of the sounds on Frankie Goes to Hollywood.

GUITAR: Is this the first time you've recorded with an outside person?

GEDDY: It's not the first time but it is the first time an outside person got so involved. We used his opinions, if not his sounds, on almost every track. In the end he became part of the production team from a keyboard point of view.

GUITAR: Where do you see yourself in your own mix as a bassist/keyboard player?

GEDDY: I'm a bass player who tries to play keyboards. I'm a very limited keyboard player. I can write a piece for a song and play it in the context of that song. Put me at a piano and I'm useless. I'm only as good as the part I've written.

GUITAR: Yet keyboards have become more and more important to the Rush sound.

GEDDY: They have become more important to the overall sound, but they're not as important to me as bass playing. On **Power Windows** there is more bass playing than on the last record. I was frustrated and tired of having to not play bass while I was doing the keyboards. It's not as gratifying to me to be a keyboard player as it is to be a bassist. I love playing the bass. I said to hell with it this time, I'm just going to play more. I set out to write more around the bass to see what would happen.

GUITAR: Did using the Steinberger bass change your sound at all?

GEDDY: Yes it did. We went for a slightly different top end sound and a different shape for the bottom end. That was intentional to shake things up. I think it's good to experiment in other areas, but with **Power Windows** I didn't use the Steinberger. I used a Wal bass. It's a small English company, just two guys who lovingly build these great basses. Percy Jones of Brand X has one, as did our producer Peter Collins. I brought my arsenal of basses along and in the end the Wal sounded better for the particular tracks we were doing than anything I had. They built one for me after the sessions and I'll take it on the road, but I don't know if it will work in the live context yet. It definitely worked for the album. It's al-

most a throwback to the Rickenbacker because we went for a twangier sound. It's punchy. We ended up with a different bass sound than I expected, but one which allowed me to be busy and still have definition in the notes. Part of the reason for that is that I used Funk Master strings, which are a very light gauge string. They seem to suit my playing style because I can zing around and you can still hear all the notes. The G string is almost like a guitar string.

GUITAR: Tell me a little more about your stage equipment?

GEDDY: The Wal bass has active electronics which can be bi-passed. Along with the Wal I'll use my Steinberger on the road, though I think the Rick will stay home. I will probably bring my Fender Jazz bass along because I love it so. For amps I've been using the same two front loaded cabinets for six years now. They have two 15" speakers for the bottom and to fill it in I use old Ampeg V4B's. I power it with BGW 750 amps and use a Furman Parametric as a preamp. I have API 558 Equalizers to EQ my bass sound and that's basically it.

GUITAR: Do you enjoy playing the bass solo or is the thrill almost exclusively in working with a drummer?

GEDDY: It's the most gratifying to play with a drummer. I don't like to play alone unless I'm just trying to work something out. The bass is a lonely instrument on its own. In conjunction with an empathetic drummer it's a great instrument to play. There can be so much feeling there and you can do so much. Neil and I have a great relationship and I love playing with him.

GUITAR: Has that bond developed in plateaus?

GEDDY: Yes, but they're hard to pick out for me because we're always developing. I don't look at it like we have plateaus; we're always pushing each other live. We're always listening to each other and that is the mark of a good musician, to be able to listen to the other guys you're playing with. You've got to have your own identity and determination to practice to get your chops reasonable. But to apply that by listening to the people who are around you is really what sets good musicians apart.

GUITAR: Do you ever tailor your bass line to the fact that you're also singing?

GEDDY: I try to keep a common denominator somewhere in the two lines. I've learned, through the years, that it always makes for a more interesting bass line. The more melody the better. You really can't have too much melody in your bass playing. That's something that get's overlooked sometimes. The choice of notes is so important. It's so easy to be rudimentary and fundamental. Sting plays simple parts with an excellent choice of notes. He gives the chords on top of his lines more depth. This is achieved just by a simple change of notes.

GUITAR: Is there a place on record where you are proud of the way your bass line turned out?

GEDDY: Like I mentioned before, I love the bass playing on *Digital Man*, even though I'm not crazy about the song anymore. *Big Money* and *Territories* are good. *Territories* is an example where there is not a lot of bass on the song, but when I'm there I try to make my presence felt. There is a lot of bass playing on **Power Windows** that I'm pleased with. Like I said before, I was frustrated beforehand and took it out on this record. I'm also quite pleased with the bass parts on *Distant Early Warning* from the last album. Even though it was fundamental, I like the way I played and the area of the bass I was working in. It was sort of deep and had a different character for me. It's still quite busy, but that's good.

GUITAR: You've called Jeff Berlin a total musician in these pages. How close are you to being the total musician?

GEDDY: Maybe I am in my own context. I can't even talk about myself in the same category as Jeff Berlin. As far as I'm concerned, he's light years ahead of me.

GUITAR: Everything has to be in context.

GEDDY: You're right. In my own genre I suppose that's what I strive to be, an arranger, a writer, a producer and a bass player. I look to be a total musician, too. I try to understand music and apply my ability on whatever instrument I'm playing. I guess maybe I am in my own way.

GUITAR: Did you set out to become a virtuoso on the bass?

GEDDY: Yes, but in a rock context. I tried to learn the fundamentals of a song and then tried to figure out every place I could stretch out, every possible way I could make my parts more interesting without taking away from the total thing. I still do sometimes. It's a bad habit of mine, but I think it's important for a musician to get the fundamentals to satisfy his role as a bass player first, then try to find where he can stretch his playing. Is there a moment I can find where I can play something a little more interesting? Can I take this part a little further? Can I bridge that verse and this chorus with a more intriguing passage? Those are the ways I think you can push yourself. The best way to do it is to find something that at first seems like you can't play it, and practice it until you can. Then it becomes part of your arsenal. You can build up all these phrases and you can go from one to another and before you know it you're doing things without remembering that you didn't think you could do them in the first place. That's the way I've always been.

GUITAR: Were there particular songs you set out to learn?

GEDDY: Not really, it's just applying these ideas to every song as you write it. I also have an advantage because I'm on the road so much. We spend a lot of time as a touring band and a lot of our shows are two and a half hours long. A lot of playing goes down in that time, night after night. I have a great opportunity to re-examine my licks because I'm playing them over and over again. Once I start getting bored with my part I make it busier and busier as the tour goes on. I remember those things I've accomplished for the next record. I learn things by the end of the tour that I didn't know when we began. The next time I write a song for an album I'll try to use these new ideas. For example, on the **Grace Under Pressure** tour I was playing a lot with triplet notes. I used these sort of galloping phrases almost too much on this new record. A song like *Marathon* is sort of insistent in its bass part. Even in *Big Money* there is a lot of string pulling that I'm trying to incorporate. That doesn't come easily to me. But I like the sound of the slaps, so I've developed a way I can get the same twang. On *Big Money* I go back and forth from running through the strings and pulling them.

GUITAR: In the process of developing a new technique, do you find you abuse it before you're able to bring it down to the essentials of what makes it work in its most musical fashion?

GEDDY: With maturity, taste takes over. You wait for the right spot to put that little thing in, instead of just throwing it everywhere. On the **Hemispheres** tour we were throwing all kinds of things in. The idea was if I can do this I'm throwing it in. I think that's just part of maturing as a musician and learning when a part is

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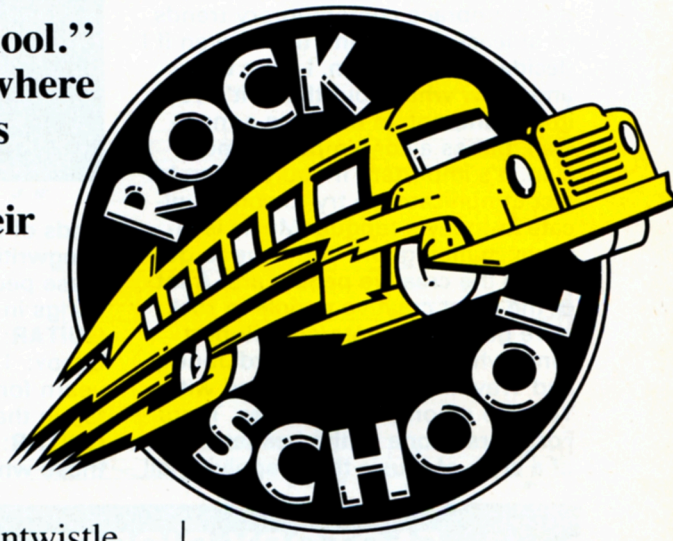

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tasteful and when it's not.

GUITAR: In this age of computer music you seem willing and able to look at any new developments that come along that might change your music. There are few bands that started when Rush did, that have embraced this new technology the way you have.

GEDDY: It's very important. I've said this before in interviews, but if you want to speak to people in the language of today you have to learn what that language is. I can't pretend to be a contemporary musician if I don't embrace contemporary trends or at least understand them, even if I decide to reject them. I have to try and know what's out there. It's very important, not so much as a musician, but as a contemporary musician. It's important if you want to be a communicator to try to communicate in today's tongue. Music is always changing and you have to go where the creative people are. A lot of the most creative people in rock have gone into synth/pop. Rupert Hine, who produced Howard Jones, and Trevor Horn, who worked with Yes, are among my favorites. Tears For Fears is one of the best examples of a style of music that's applying all kinds of musical ideas with good songwriting and production. All of these people are doing amazing things in the synth/pop genre.

Dave Plasnik

GUITAR: Did you like Yes' **90125**?

GEDDY: I liked some things, but I yearn for the old Yes. I'm a real Yes fan in that regard.

GUITAR: How do you feel about those who yearn for the old Rush?

GEDDY: I understand that, and at the same time I understand there is nothing I can do about it. In the same way, I like the old Yes, even though I think *Owner of a Lonely Heart* is brilliant for millions of reasons. Yes were special to me in a certain period of my growth, but I appreciate where they have to be now.■

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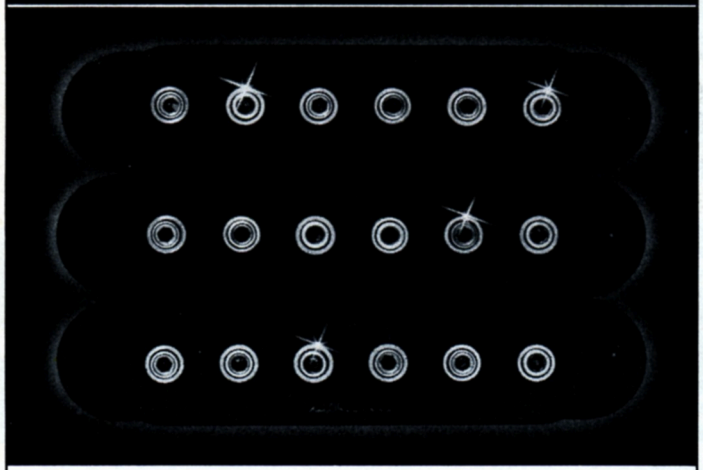

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YYZ

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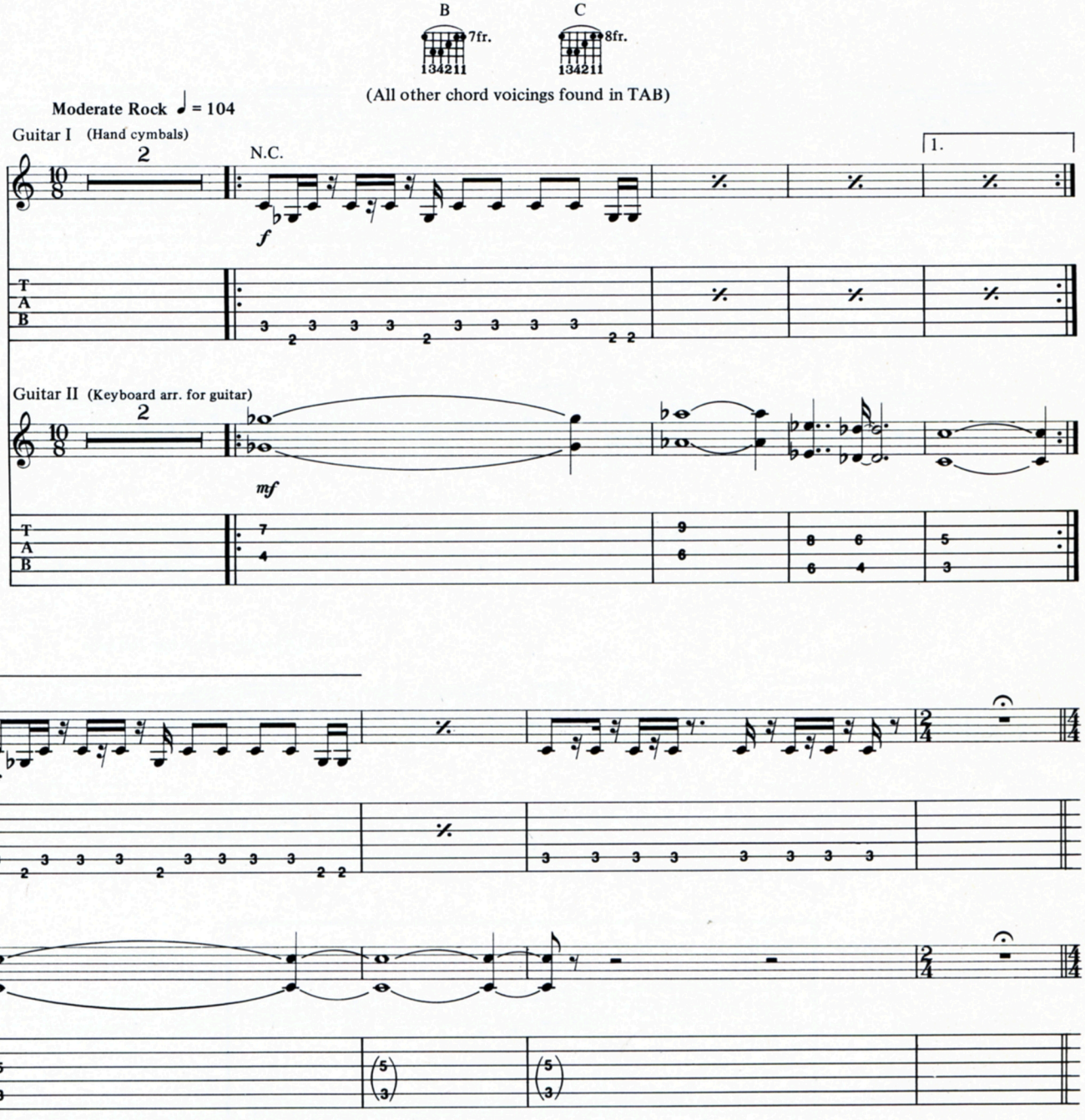
(From the album Moving Pictures/Mercury 6337160)

Music by
Geddy Lee & Neil Peart



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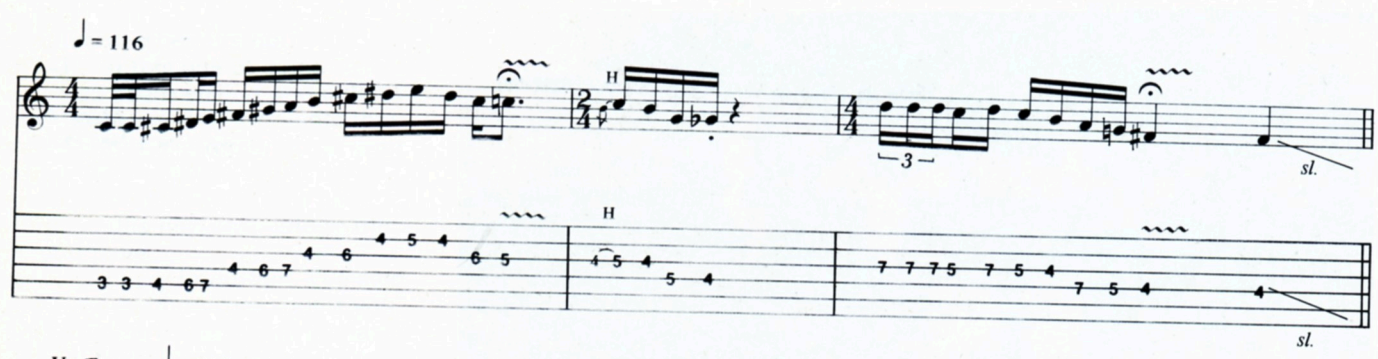

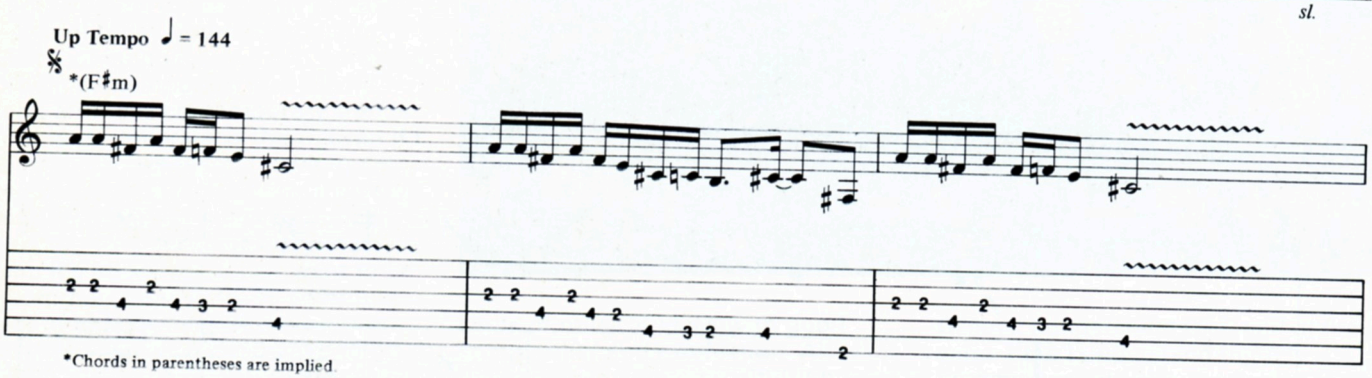

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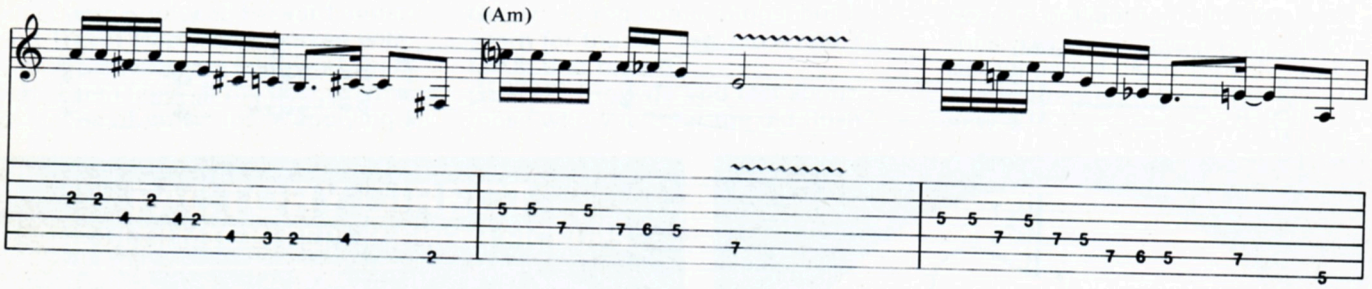

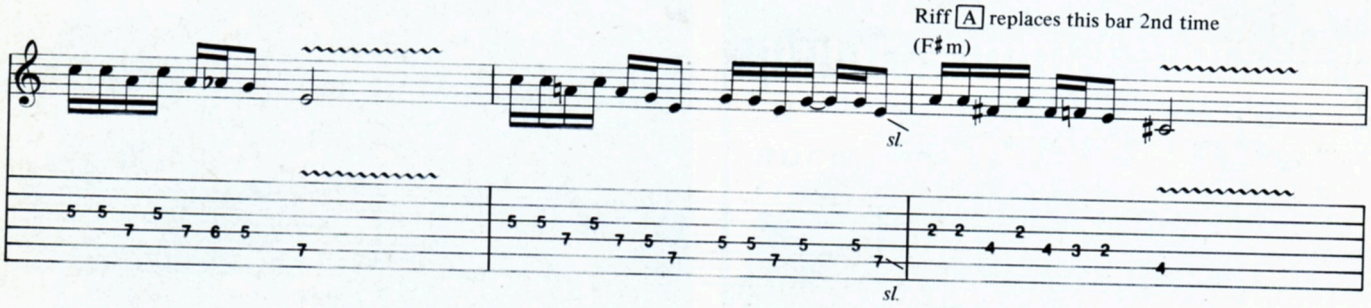

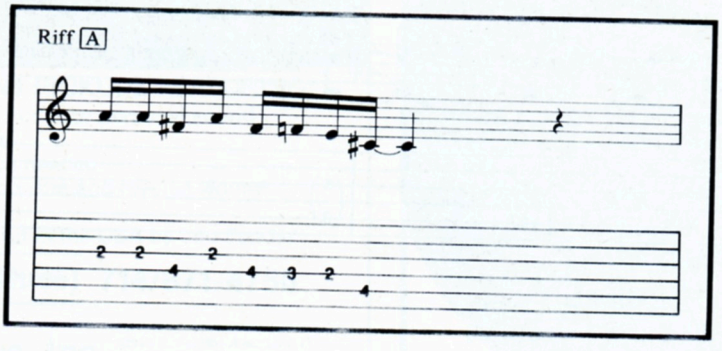

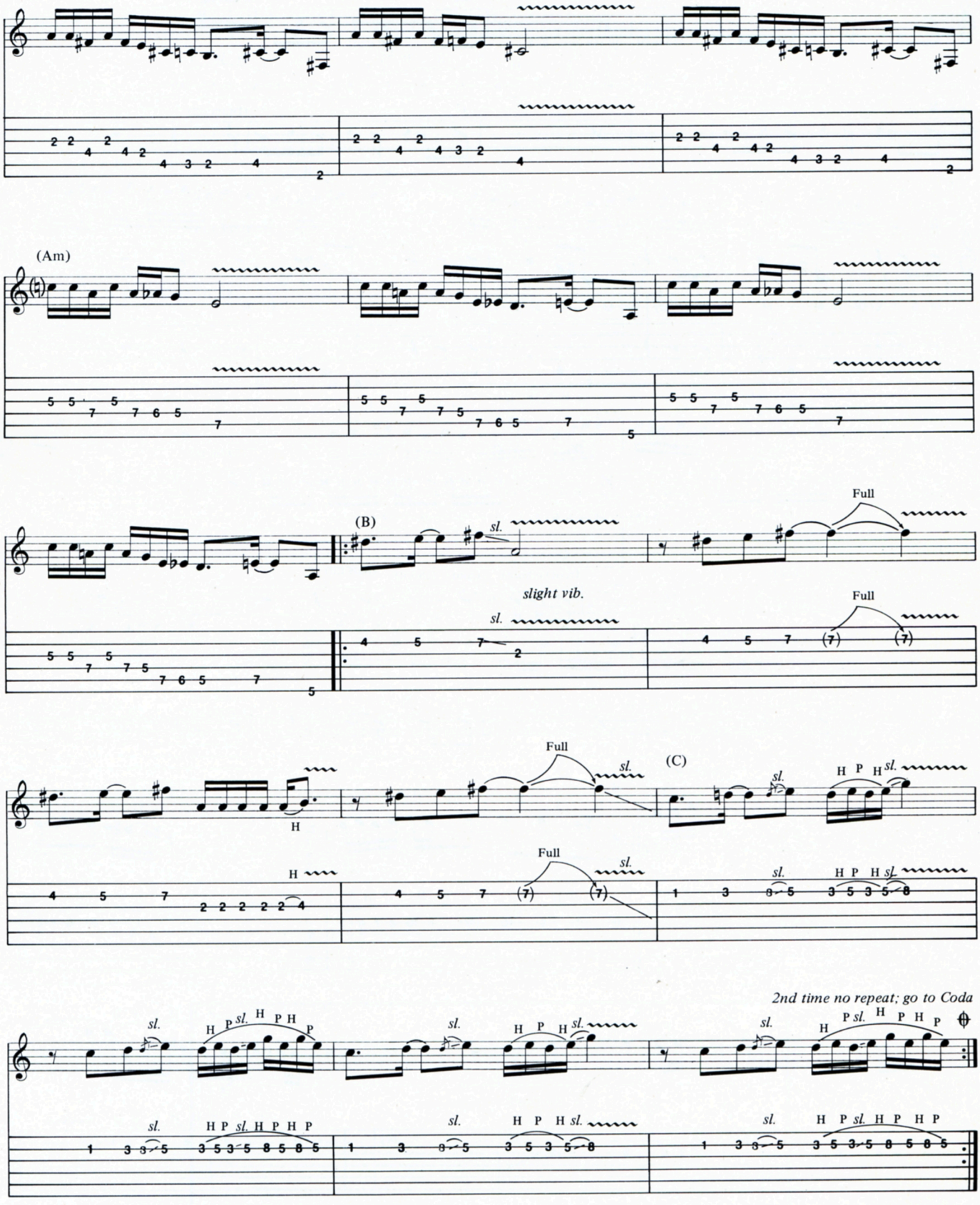
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sl.
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P
(C)
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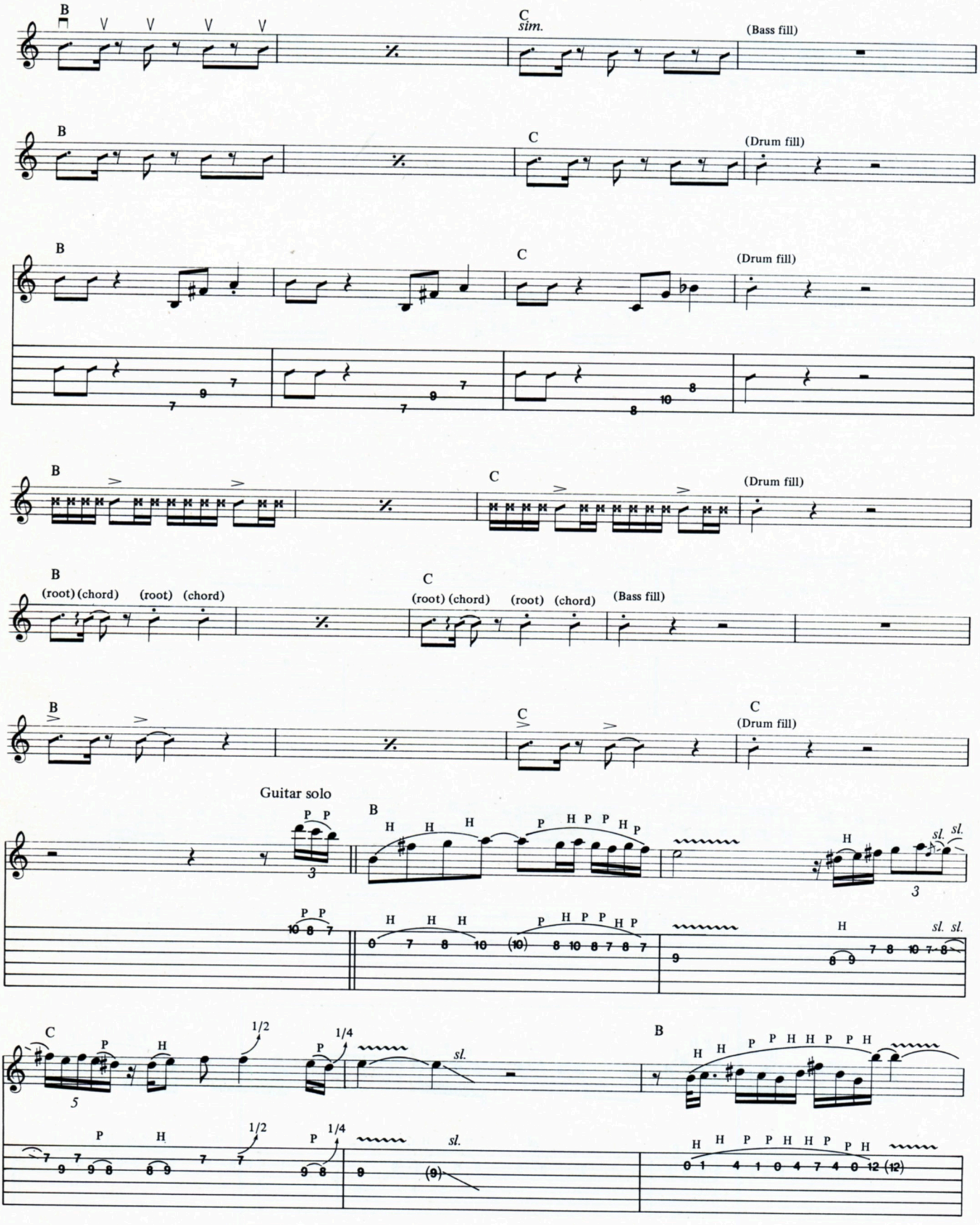
B
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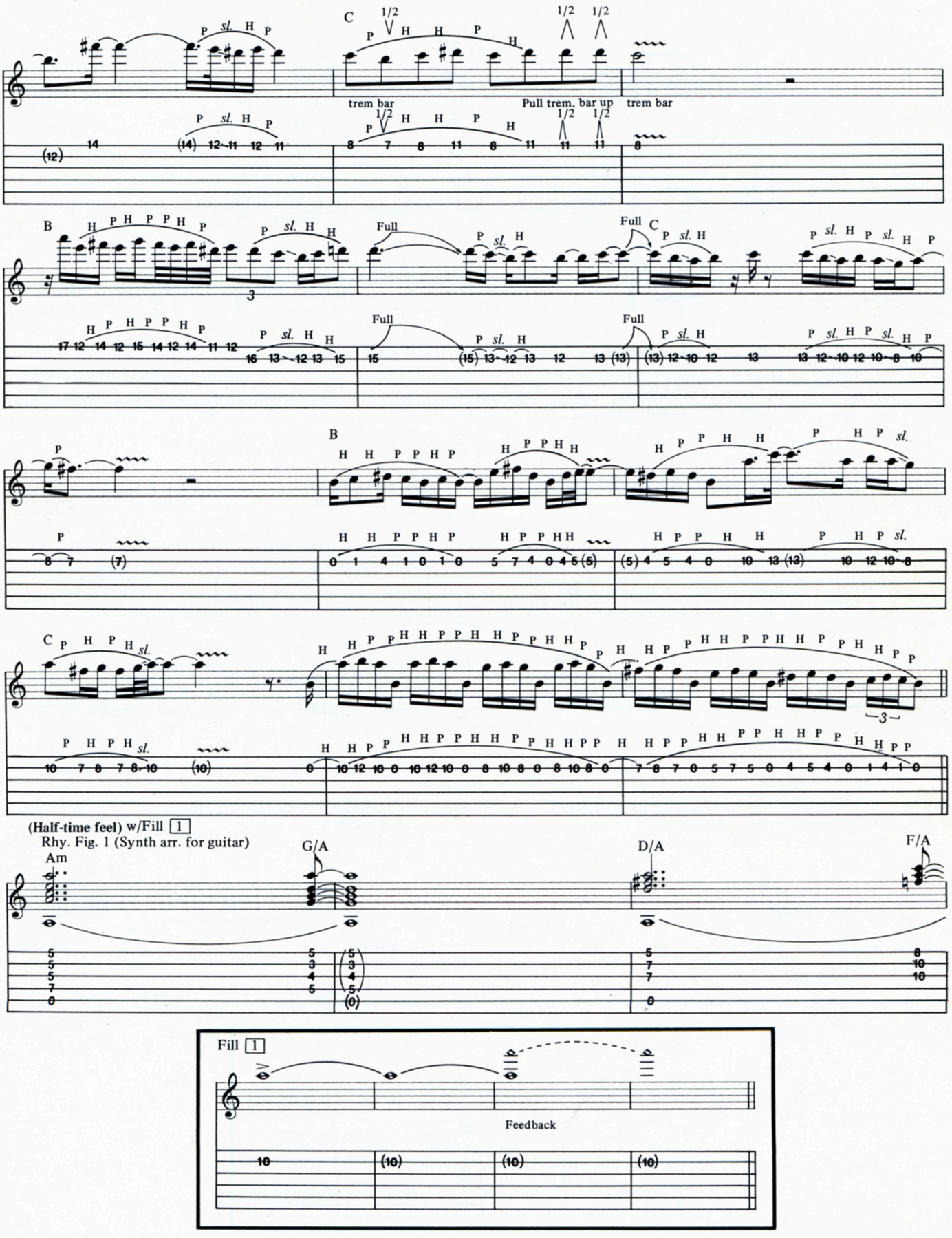
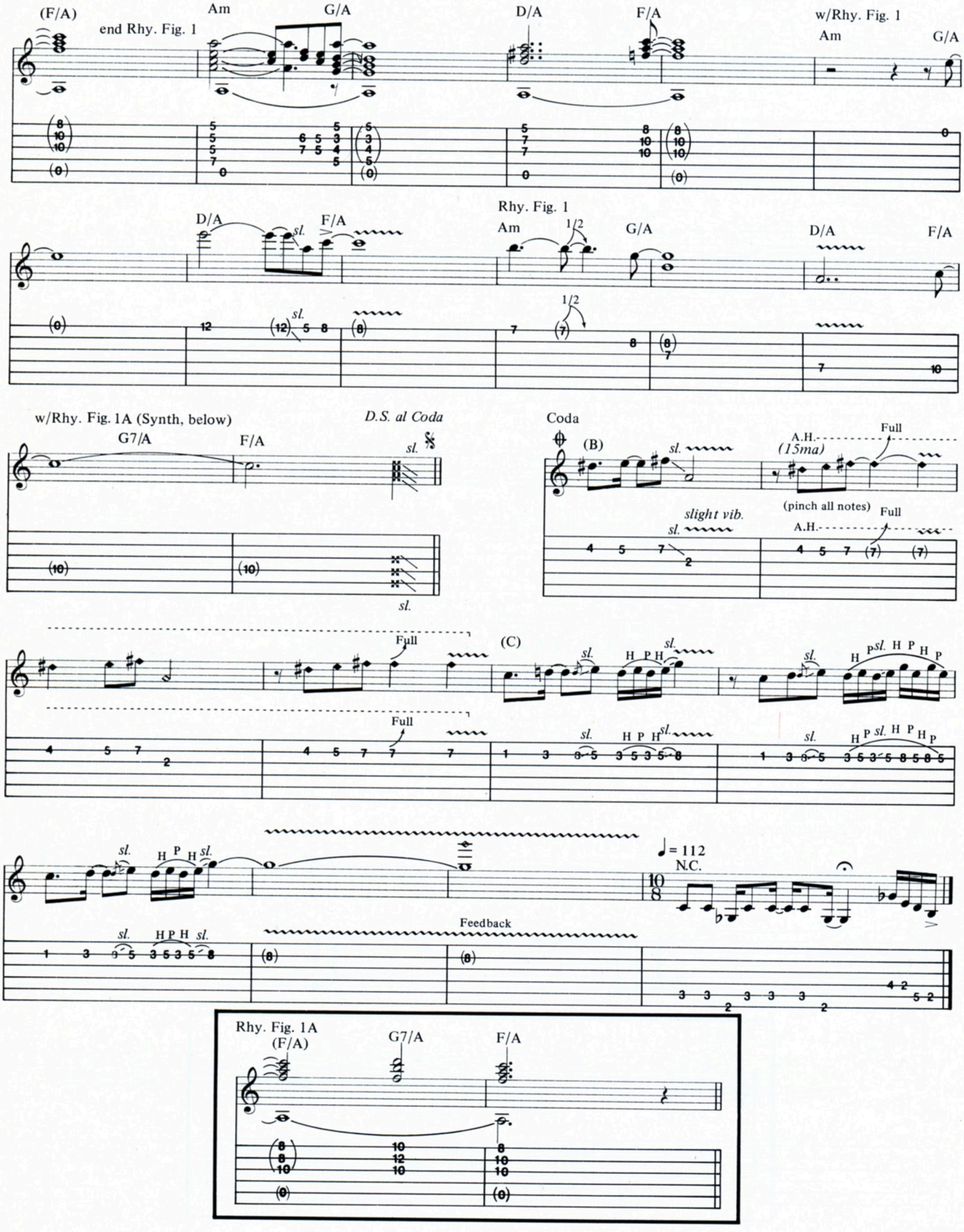
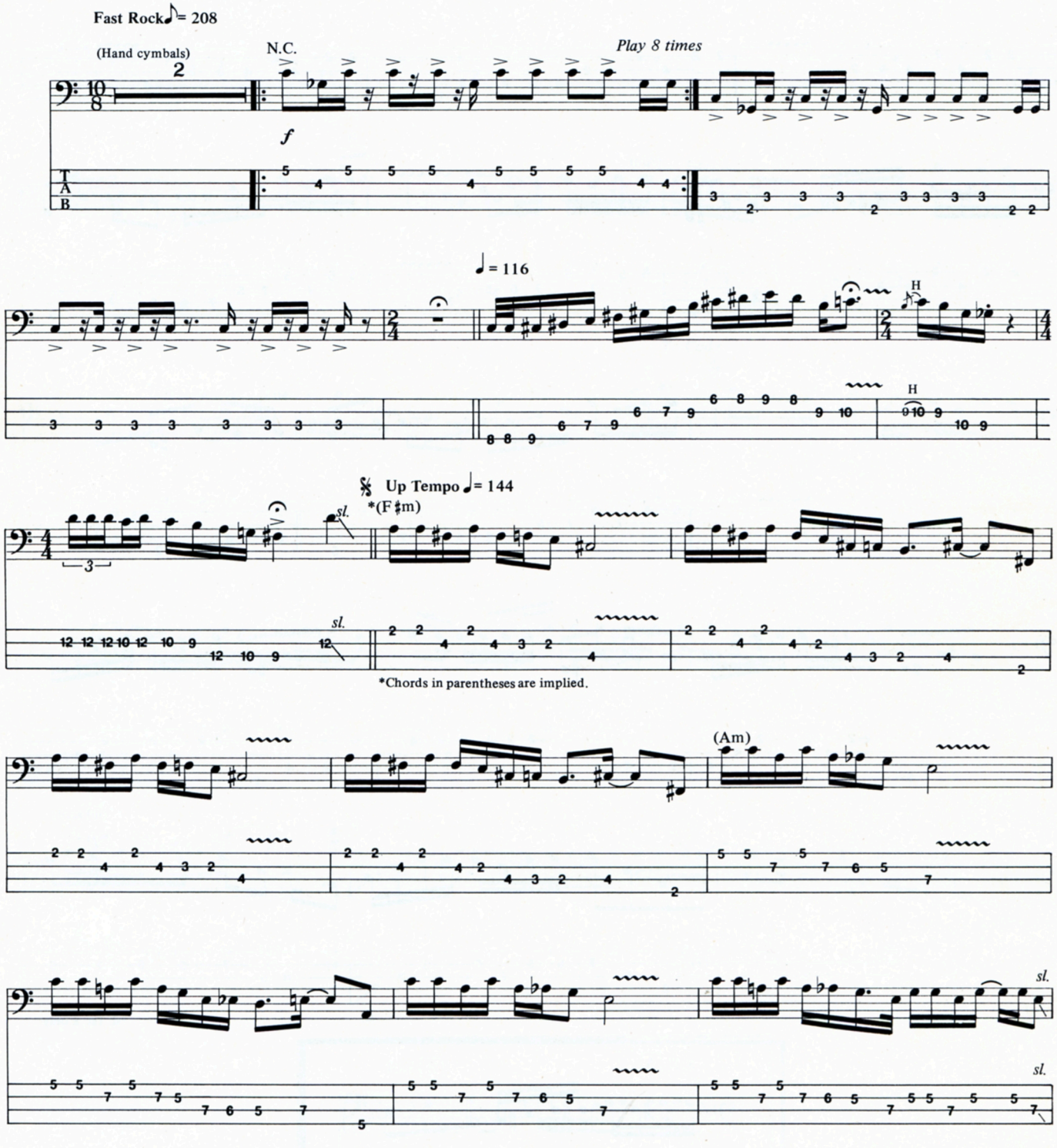
Guitar solo
sl.
1/2
1/4


C
1/2
trem bar
Pull trem. bar up
trem bar
B
Full
C
Full
B
C
(Half-time feel) w/Fill 1
Rhy. Fig. 1 (Synth arr. for guitar)
Am
G/A
D/A
F/A
Fill 1
Feedback


(F/A)
end Rhy. Fig. 1
Am
G/A
D/A
F/A
w/Rhy. Fig. 1
Am
G/A
D/A
sl.
F/A
Rhy. Fig. 1
Am
1/2
G/A
D/A
F/A
w/Rhy. Fig. 1A (Synth, below)
G7/A
F/A
D.S. al Coda
sl.
Coda
(B)
sl.
A.H.
(15ma)
Full
slight vib.
(pinch all notes)
Full
A.H.
Full
(C)
sl.
H P H
sl.
H P sl. H P H P
Full
sl.
H P H sl.
sl.
H P H sl.
♩= 112
N.C.
Feedback
Rhy. Fig. 1A
(F/A)
G7/A
F/A

Bass Line for
YYZ



Riff [A] replaces this bar 2nd x

(F♯m)

(Am)

(B)

H

H

(C)

sl.

H

sl.

sl.

sl.

*sl.

sl.

H

(7) sl.

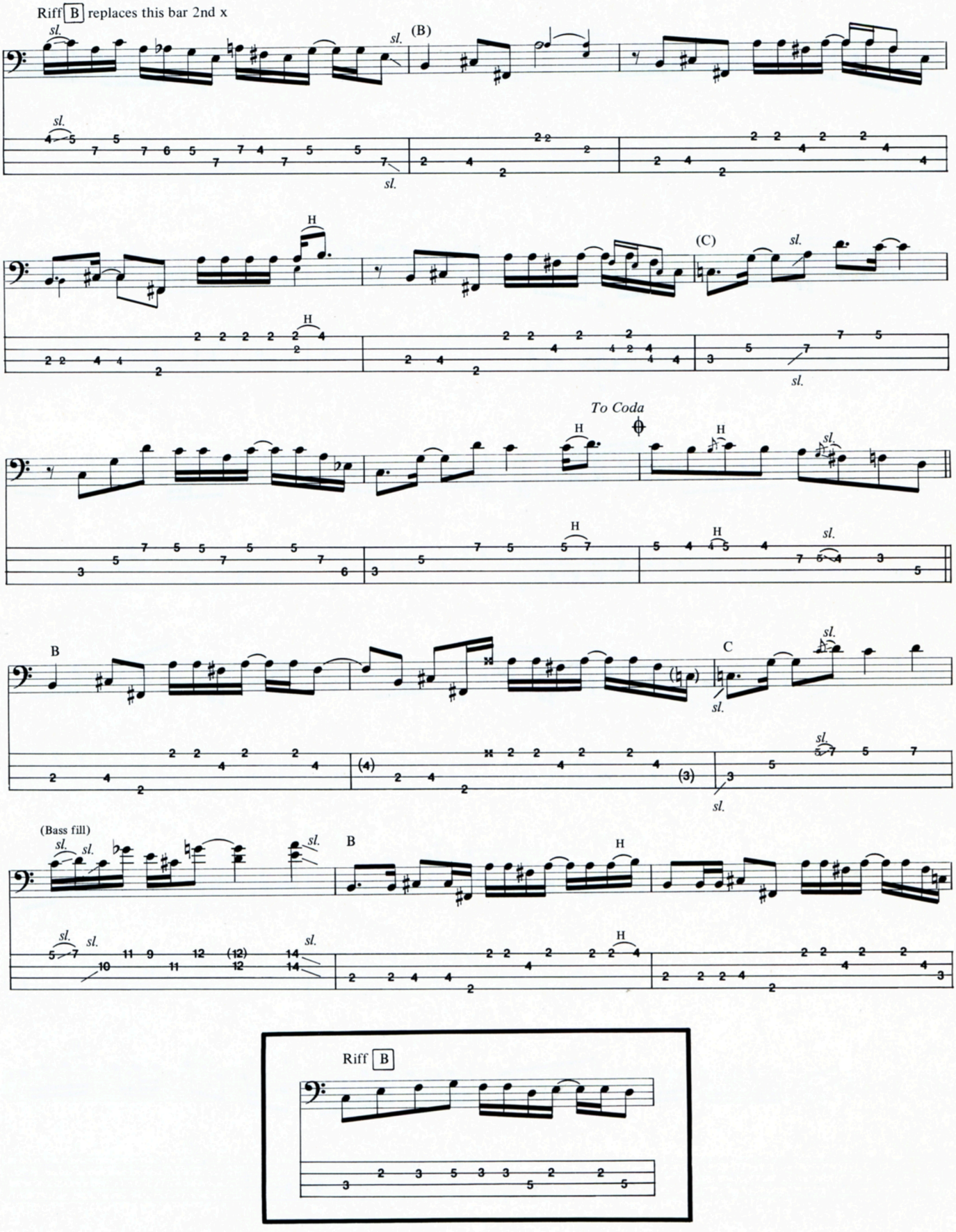
sl.

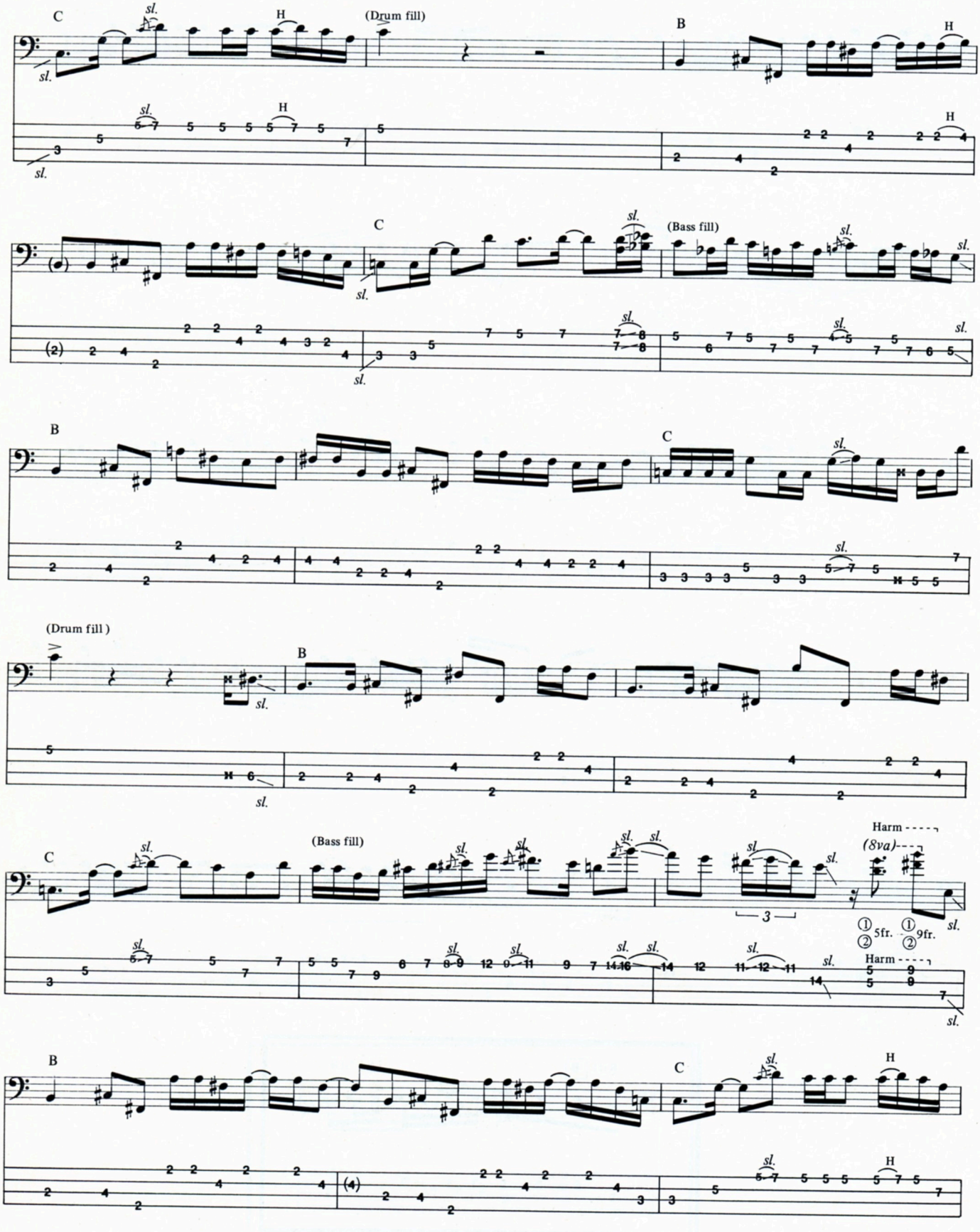
sl.

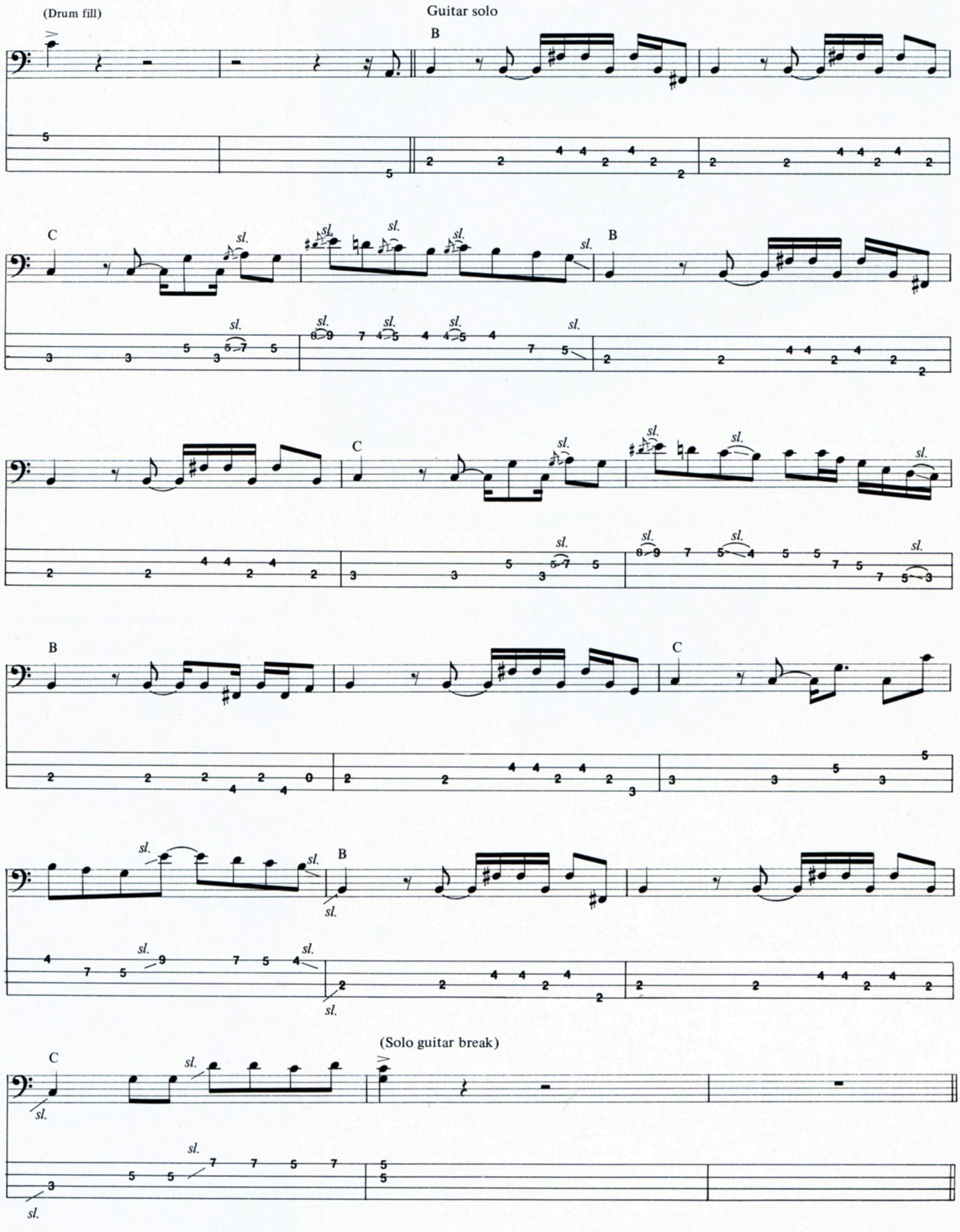
* sl.

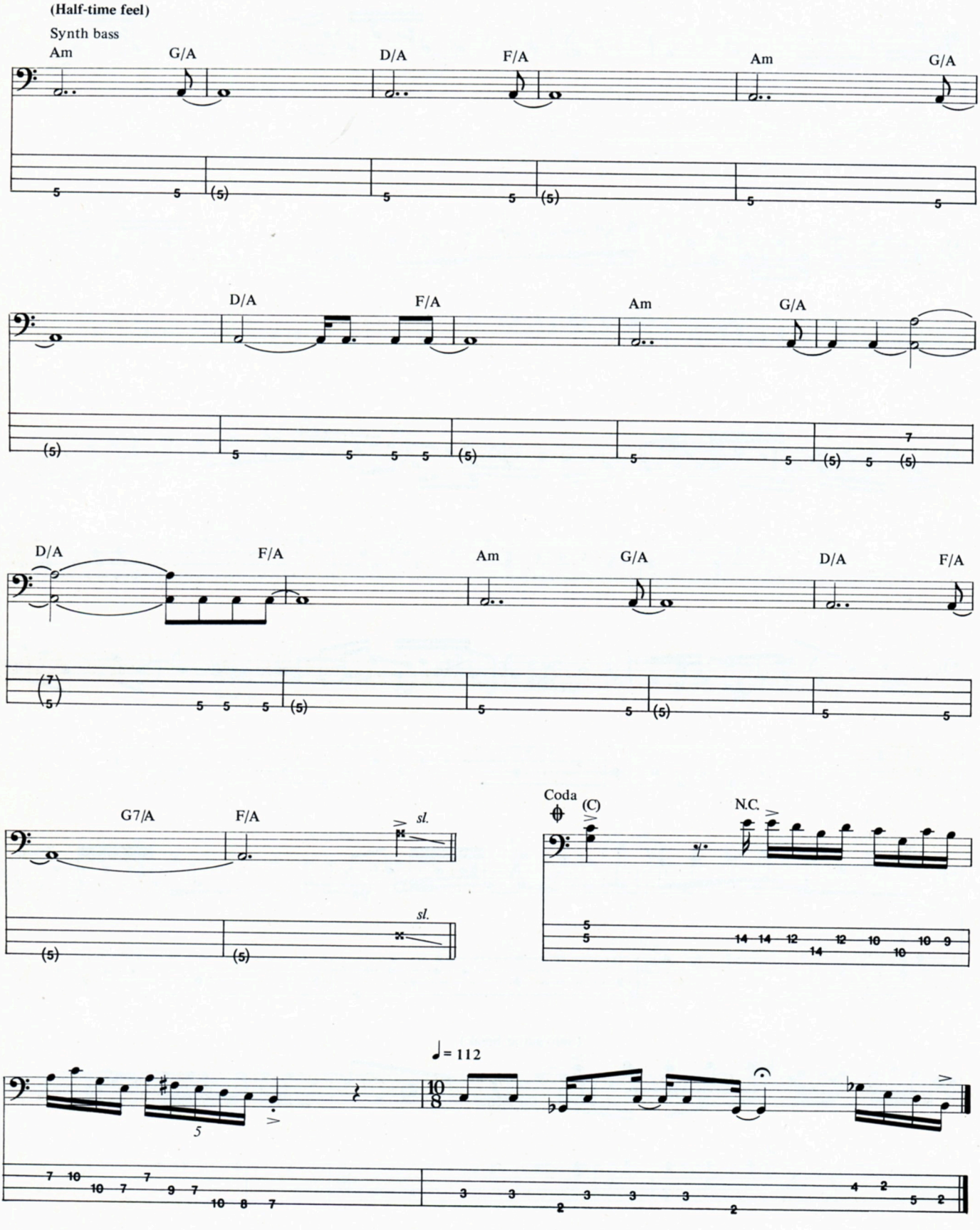
*sl. 1st x only

Riff [A]


Riff B replaces this bar 2nd x
(B)
(C)
To Coda
(Bass fill)
Riff B


C
sl.
H
(Drum fill)
B
(Bass fill)
(Drum fill)
Harm
(8va)
5fr.
9fr.
3


(Drum fill)
Guitar solo
B
C
B
C
B
C
B
(Solo guitar break)
C
sl.


(Half-time feel)
Synth bass
Am
G/A
D/A
F/A
Am
G/A
D/A
F/A
Am
G/A
D/A
F/A
Am
G/A
D/A
F/A
G7/A
F/A
sl.
sl.
Coda
(C)
N.C.
♩= 112

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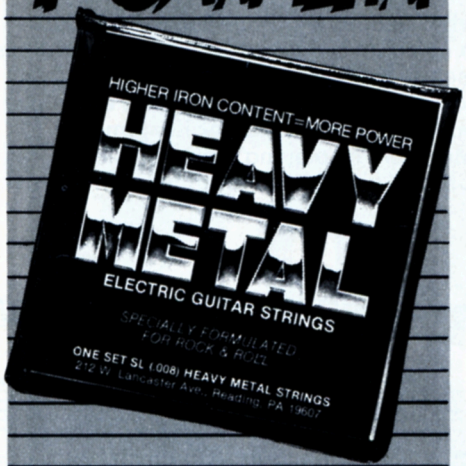

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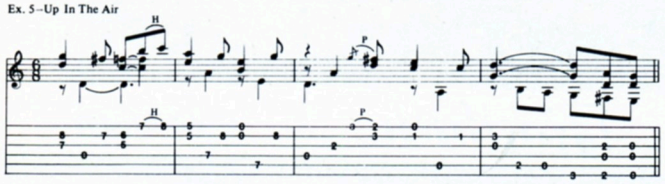
Continued from page 59

hand thumb stuff and some five finger right hand stuff. Here's an example from *Up in the Air* (EX. 5).

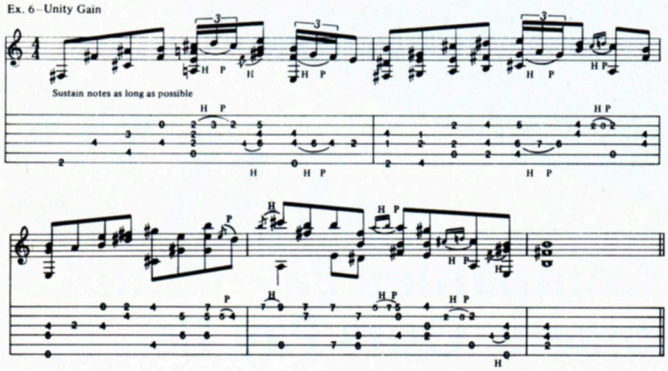
Ex. 5–Up In The Air



GUITAR: You also have tunes which you refer to as "electronic chamber music."

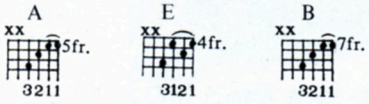
STEVE: On the new album there's one that started as classical guitar but I play it on electric guitar, called *Unity Gain* (EX. 6).

Ex. 6–Unity Gain



GUITAR: Could you tell us about your use of chord voicings and voice leading? Is it something that's relative to particular compositions or are there things which you can map out as compositional devices?

STEVE: In *Unity Gain* there's an example in bar 3. That's all an E chord, which leads to C♯m. To me it's real important the way bars 4 & 5 are voiced; otherwise it could be:



which could sound really corny. A lot of progressions I use are on the very razor's edge of being ultimately corny or just corny, period. It's the way you voice them which keeps them from sounding too "muzak." Let's face it, most pop music is written on the tonal side, diatonic, and so I tend to use a lot of diatonic stuff and any time you do that you have to pick your voicing very carefully. That's when it matters the most, when you're trying to get something across that uses a possibly well-used progression.

GUITAR: Is there a reason for you staying diatonic; is it something that happens naturally in your writing?

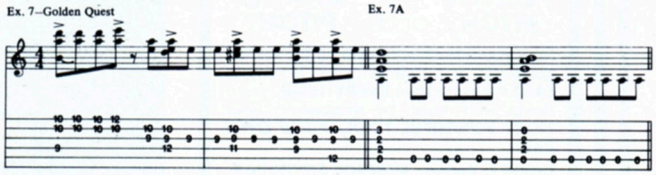
STEVE: Yes, it's because I prefer listening to things that fit well going from one to another without being too "outside." A good example is a lot of Pat Metheny's music. He writes very tonal, major-oriented stuff. Maybe I'm thinking of certain album periods, but . . . it's just a good melody over the right changes.

GUITAR: The song *Golden Quest* reminds me of Metheny.

STEVE: Exactly. The chords are hardly anything, but it's this (ex. 7), rather than just going (ex. 7a). Of course I do that in one spot, as a change. There's just about no other way to get that simple of a melody across without having a moving inner voice. That's what chord voicing is a lot of times. It's where the melody stops, or the melody rests, and you have inner voices moving or bottom voices moving to add some interest to what would otherwise be just a real level situation (laughs).

Ex. 7–Golden Quest

Ex. 7A



GUITAR: You once said that you get a lot of inspiration out of Rod's drumming, when you're playing live.

STEVE: I don't realize it until I play with a drum machine or a metronome (laughs). He's constantly doin' different stuff, so I always try to have his drums in the monitor so I can hear it, and it makes me feel a lot better to hear him doin' stuff because, even though he's not playing notes, he's really playing the music.

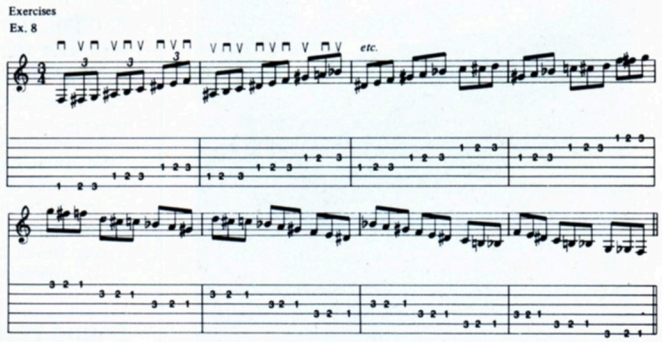
GUITAR: After practicing, how do you stay on top of all your different techniques and styles, with the vast difference between the classical style and rocking out?

STEVE: It takes time to do anything, but generally, if you're spending the day working on music, a lot of your problems will take care of themselves. But if you're spending the day traveling or talking on the phone about something to do with your equipment or music or all the other things that doesn't involve playing your instrument, then you've got to have some kind of organized program to at least keep your technique up. You don't really appreciate how important it is to practice till you're on stage and you can't do something you tried to do. Then you would give anything to have practiced (laughs). So that's what I try to remember. Obviously, there's millions of times when I'd rather do something else than practice. But musicians have to prove themselves every time they go on stage, not like college professors. They can say: I've got my degree, I've paid my dues, now I'm a professor, whereas a musician says, I've paid my dues, I am paying my dues, I will pay my dues. No matter what, I still have to come up with the goods every time I go on stage. That's what people want to hear. I don't think people want to see somebody walk on stage and press a button on a sequencer or a tape recorder, then walk off the stage, 'cause there's no risk in that. People pay to see somebody take a risk, whether it's jumping 13 buses on a motorcycle or playing weird music.

GUITAR: How about giving us a strange warm-up exercise.

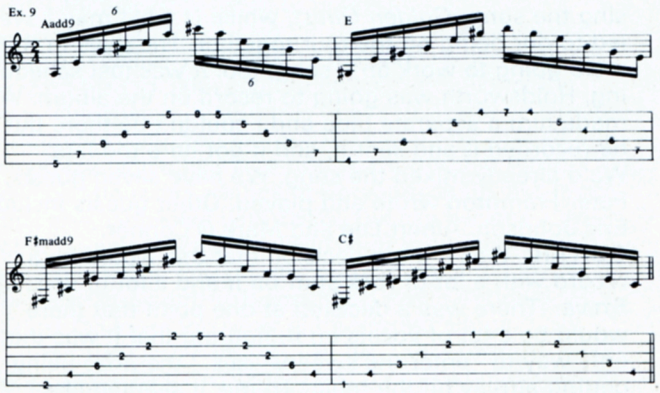
Exercises

Ex. 8



STEVE: This is a warm-up exercise that I do three notes to a string. (EX. 8) The reason why I think it's good to do this is your pick is always changing direction; that is, it's not like you go down, up, down, up, etc., four notes to a string. It's not quite as regular as that. You

go down, up, down, and the next string is up, down, up, since you're alternating picking. And I change fingers on the left hand, and do it over scales. It's a great warm-up and it's good for your technique, because it combines changing pick direction over each string and jumping around and using all your fingers. Arpeggios, too. When I do arpeggios, I don't just do one exercise, I try to improvise, sort of. The idea is "make a melody." Here's an example with major and minor 9th chords (ex. 9).



GUITAR: There are some things that are individual to your guitar playing. One is the way you hold your pick.
STEVE: That's the result of never having a teacher say, "Here's the way you do it." I used to use the wrong end until that tour I did with DiMeola and we were playing acoustically. When we were trading off, DiMeola's guitar was always so much brighter, and my guitar was a little thinner than his. It was still an Ovation and I was using the same strings, and I'd say, "How can this be? " I finally sorted it out, besides his immaculate technique he was using the pointy end of the pick. I was using a very soft nylon edge of a pick, and that was the difference. I switched to a hard pick point, and suddenly my sound was brighter and carried better. It's just whatever you get used to. You can use a penny or a piece of cardboard.
GUITAR: And you use two fingers to hold the pick?
STEVE: Two fingers and a thumb. The reason for that is it cocks my hand sideways. Instead of my hand being parallel to the plane of the strings, it's pointed up at a 45 degree angle. That's bad for the movement of the muscles, but it's good for laying your finger and hand down on the strings for a palm mute. That way I can sort of make a little bridge and the string I'm playing is inside that bridge.
GUITAR: Another individual technique is the muting of other strings while you're playing.
STEVE: That's pretty much a must. I don't do it without fail, sometimes I miss the strings and you can hear the note ring on, but I do try to have that be a big part of the technique, to kill the notes you're not playing. So when I practice scales my hand moves up and down on the bridge muting the strings, even though I'm not using an amp.
GUITAR: A logical extention of that is keeping your pinky out and using it as an anchor when you get over to the higher strings.
STEVE: And for doing the switches and volume controls, but when I play the low E string, my pinky is always stretched out over the high strings so I can dig

in more. Also, this particular guitar has nylon bridge pieces. It makes a difference. It doesn't sustain quite as much, or have that endlessly searing high end that can get so painful through a PA.

GUITAR: Another thing that you do that's unusual is your super-wide vibrato, where each bend of the vibrato is about 1½ steps.

STEVE: I guess I do have an excessive vibrato. Once you get goin' and dig in . . . sometimes it's the only way to get a note to sustain on this thing! (laughs)

GUITAR: What's the tune on **Industry Standard** where you start your solo that way?

STEVE: *Vitamin Q*, or *Vitamin Quaalude* (laughs). That's kind of a joke, that vibrato. I know a guy who does that. It's a neat sound; it's such an effect it sounds like I'm making a joke. I try not to do it all the time, even though I want to! I always wanna go, (*super*-wide vibrato).

GUITAR: You seem to have eschewed hammer-ons and pull-offs, while picking is a major part of your style. Are hammer-ons and pull-offs something you don't hear as part of your sound?

STEVE: Not necessarily that, it's just that I always liked the idea of being able to play acoustic guitar, especially steel string, as a parallel thing with electric guitar. That is, I always thought that hopefully I could play most of the stuff that I play on electric on steel-string acoustic, and I thought that I could use the same technique on guitar licks as I could on keyboards or whatever licks, on whatever kind of music, to be able to play it on guitar. The best way I've found to do that is to pick every note. That way, anything you touch with your left hand, your right hand will play. It makes it an easier transition to acoustic guitar, for me, whereas if you did have to do hammer-ons, to get an even tone you wouldn't have anything to compress the notes that weren't quite as loud, and you'd have to lower the action so much on the acoustic that you wouldn't be able to strum very loud. It's more versatile for me, for my style, although there are some real pretty things you can do with hammer-ons.

GUITAR: Somebody like Holdsworth would be the absolute other end of the spectrum, 'cause he picks once a month.

STEVE: Exactly. I suspect with his sound, when he does solos, if he picked it real hard it would sound trashy. He loads it with a lot of gain on the front end, real heavy overdrive, but his touch is just so precise with the left hand that it ends up sounding like an oboe or whatever he wants it to sound like. He's *really* good.

GUITAR: When you did the tour with Holdsworth, did it make you think about things a little differently?

STEVE: Sure. I envied his freedom so much with that left hand style. On the other hand, I guess there's a point at which you decide which way you're gonna go. And again, like on the tour with DiMeola, I tried to pick the way he picks, with the one finger and thumb, the normal approach, floating your hand, and I found at the time I could get a real fast pick action going. I'm convinced that is the fastest way to pick. Then I tried some of the other things I would be doing on electric guitar, and thought, "Is this gonna pay off here?" I went back to the way I had been using, 'cause it offered a little more control at the expense of speed.

GUITAR: How do you feel about the new album, **Stand Up**?

STEVE: I feel fine about it. Again, it's another experiment, to see how many different styles of music I can have on a record (laughs). Obviously, it's not the way you sell a product. But it's fine with me because ever since I've been out of school I've missed the adventure of learning new things and the challenge of doing different things. Anytime you write a new tune or do a new song it's different. But it's a lot more different if you do it with somebody new. That was kind of the premise of the album, to work with different people, and it grew to where there were quite a few. There were supposed to be more than actually made it onto the album. For instance, we had plans for Geddy Lee to sing the song, *Golden Quest*, which is what may have led to our being on the tour together. The guys in REM were going to work on a song, too. It was just scheduling. Holdsworth was going to record on the album. We made him a separate tape and I couldn't be there but he recorded it and sent it, and it got here too late. We'd already mixed the song. We have seven guests. Peter Frampton wrote and played. Other guests include Eric Johnson, Albert Lee and Mark O'Conner.

GUITAR: Was it a big decision that this would be a record with a lot of rock stuff on it and a lot of vocals?

STEVE: There was a decision at one point that there would be a lot of vocals on it, figuring that it was the only way to "enter the sweepstakes," the prize being getting airplay on the radio. To me, it seemed like, okay, I haven't done many vocals and this is something I need to learn anyway. It's just like studying other kinds of music like I did in school. It seemed like a natural thing to do, to try something different. I didn't mind at all, just as long as it was weighed towards the guitar. I would be against having a vocal song where the solo is two notes. There's a tendency to have sequenced sounds today, a symphony note, a train wreck, or a crash of glass, just little breaks instead of solos. So I thought, rather than be trendy, I'd just have solos!

GUITAR: What do you see in the future?

STEVE: I would like to emulate a lot of different people. I'd like to have the versatility of Phil Collins, the integrity of Metheny, Holdsworth or McLaughlin, the chops of DiMeola, Malmsteen and Van Halen, and the musical finesse of Segovia. That's all. I just want to grow and not lose credibility as a musician, because the bottom line is you can't take it with you. What you've done is all that stays behind. So I hope that what I've done matters to somebody, that they get some enjoyment out of it. And I hope I can pay back those people who have supported me. But not by having a drink with each and every one of them.■

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BOB DYLAN

Continued from page 55

would nod its approval by making you rich. Dylan gave that fantasy to a lot of folks. What Elvis was to the studs, Dylan was to the alienated loners, those oddball types in the back of the room in scuffed shoes, unruly hair, sad/comical grin, whose cryptic comments always seemed to escape the comprehension of the dumb, giggling coeds they were inevitably trying to impress.

He came to Greenwich Village, mecca for alienated bohemian college dropouts, in the early sixties, with his cap and his rap, both soon to be appropriated by the sidewalk denizens (two-thirds of whom would be famous within ten years). You can see the cap on his first album, something which had kept him warm through those howling Minnesota winters of his youth. Soon, like everything else connected with Dylan, the cap became a symbol. It became Holden Caulfield's red hunting hat, and everybody in the Village went out and got a hat like it. They also hung out with girls like the one huddled against Dylan on the cover of his second album.

And they also had raps like his. Crazy, cynical, sardonic, funky raps that Dylan, and then everyone, used to introduce their folk songs. Often the raps *were* the songs, as in *Talking World War III Blues*. You couldn't be a genuine folkie unless you had a separate rap to go with every song you played. But Dylan didn't invent the rap, it was something derived from the talking blues of his idol, Woody Guthrie, later perfected by Rambling Jack Elliott. Such was the Dylan charisma in those days, however, that whatever he put his name next to instantly became his. (Rumors persist that he actually bought his first classic, *Blowin' in the Wind*, from a strung-out New Jersey kid for fifty bucks. They had rumors like that about Shakespeare, too. Could it have been the same kid?)

So, the folkie rap, the ragamuffin cap, a couple of Newport Folk Festivals on the arm of the sultry soprano Joan Baez, and Dylan was a minor legend (co-star in a major soap opera—Joanie and Bobby, was it really love?) and every semiartistic kid in the country was dropping out of school and heading for MacDougal Street, guitar in hand, cap on head, rap at ready. There was a great chaos of self-expression.

But just as Dylan put it on his third album—deep into protest by then—the times were a-changing. Within two albums he had dropped the acoustic guitar and picked up a rock band (the Band), changed out of his grimy dungarees into a variety of odd costumes—a morning coat and dress shirt, a motorcycle T-shirt—developed a curiously detached, androgynous persona. The soap opera deepened as the songs turned errie and spacey and absurd. This shift of sensibilities, from outward protests to inward explorations, caused great unrest among Dylan's audience, who, after initially (and vociferously) rejecting him, soon traded in their thumbpicks for amps, their caps for T-shirts.

The postaccident Dylan who finally surfaced can be summed up in two more hats. But the difference between those two hats is the difference between a fat, complacent Dylan and a sadder but wiser, newly insecure Dylan.

When **Nashville Skyline** appeared in 1969, with Dylan tipping his Southern Gentleman hat, smiling insipidly, and offering us a batch of simple-minded songs anyone could have written, those who were still convinced he'd lost his mind in the 1966 accident had new ammo for their arguments. Who was this yokel with his clichéd simplicity and brain-damaged voice? The only possible saving grace was that, knowing Dylan, he might be putting us all on.

Maybe. But in the end it was his faithful audience, those who spent the sixties in his shadow, who finally got to the man, forcing him to play his hidden Jack of Hearts. Because, after a string of critical failures, Dylan went back on the road, singing all his old songs, as if by hearing them,both he and they could be young again. His audience on the tour, whose average age was sixteen, responded with passion and lit matches (Fitzgerald periodically gets revived to a younger generation). His critics were older and remembered the old Dylan and were less than awed by the new.

And so, by 1975,Dylan was getting hungry. He produced **Blood on the Tracks**, an album all his later works would be compared to, as if it were some mystic highwater mark, recovery of all his vanished facility. It wasn't nearly enough. So then, in a final hat, the hat of a weathered, aging hipster (and Patti Smith's famed Arabian scarf), Dylan at last revealed his Desire. He came back to the Village from Malibu by the sea, split with his wife and family; back as if to find the visions dancing in the foggy ruins of time off MacDougal Street. But all he found was a wino in a doorway. The sixties had fled like a Long Island weekend hippie back to mama, and the rhymes came hard at thirty-five.

Dylan's audience, in a sense the generation he'd created, had gone beyond him, beyond the vague meanings possibly hidden in his elusive songs. They wanted Dylan, like Woody Allen, to mature, to shed his excesses and defenses, and, for Christ's sake, give them an ***Annie Hall***. But in revealing his desire, for the first time in his career, Dylan dropped his rock 'n' roll idol mask, and in dropping the mask he lost forever the image of his invulnerability. Vulnerable, unmasked, real, he became less than immortal. Perhaps this was what he was gunning for all along. Still, it could well have been just this loss of love on the worldly plane that set Dylan reeling toward the spiritual, and the succession of born-again Lps that followed in the collapse of desire.

Even though Dylan did recover from that surge (or was it siege) of religion, enough to produce several works that were considered on a par with **Blood on the Tracks** (but never on a par with **Highway 61 Revisited** or **Blonde on Blonde**); even though he made a sad/serious appearance as a regular person as mystified as the next man as to what all the shouting was about, in 1985, on an episode of ***20-20***, a true appraisal of his work may be impossible by any member of his generation. And because he never really sat for a Paris Review interview on his life and art (apart from the revelations unearthed in his notes for **Biograph**) the generation he defined will always be left with a curious sense of unreality about their era in the sun. How can any meaning be drawn from that time if its one poet laureate chooses to remain so cryptically inconclusive. No one is even prepared to say whether he was even a real poet or not. Did he put those hidden meanings in his songs at all—or was he merely standing to the side, bemused, while all the seekers lined his pockets with their convoluted interpretations?

Which is why I, for one, still have a personal interest in Dylan's continuing battles with the muse; why it does my heart proud when he's included in things like Live Aid and Farm Aid, and why, at the same time, I'm always a little embarrassed when I see and hear him these days.

This is an unsure generation. The speed visions of immortality are in the past, every revelation laid open to ridicule. And that's how it may have to stand until Dylan, once and for all time, finally paints us his Masterpiece. ■

Tablature Explanation Page 108

ALL ALONG THE WATCHTOWER

As recorded by Jimi Hendrix
(From the album Electric Ladyland/Reprise 6307)

Words and music by
Bob Dylan

Tune down 1/2 step:
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

C♯m 9fr. 13411 | B 7fr. 13421 | A 5fr. 13421 | C 8fr. 13421 | A/C♯ 3111 | A (type 2) 111 | C♯m7 4fr. 312 | C♯m IV 4fr. 13421 | B II 2fr. 1333 | Bsus4 2fr. 134 | B (type 2) 2fr. 13331 | C♯5 4fr. 13 | C♯m7 (type 2) 4fr. 1312

Moderate Rock ♩ = 114

Intro
12 stg. acous. gtr. *mf*

Solo gtr.

1st Verse

"There must be some kind - a way out - ta here,"
said the jok - er to the thief.
"There's too much con - fu - sion,
uh,

*T = thumb

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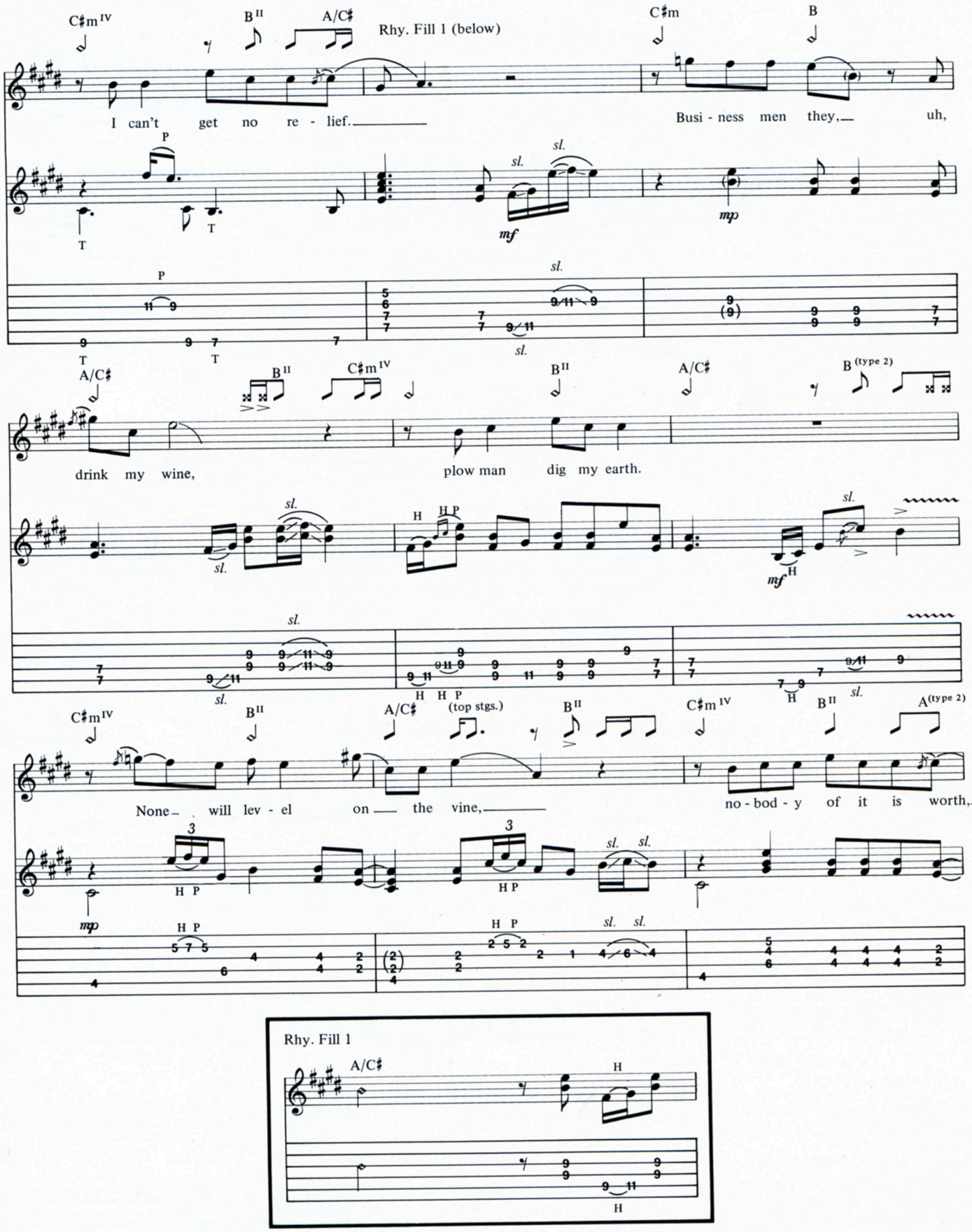
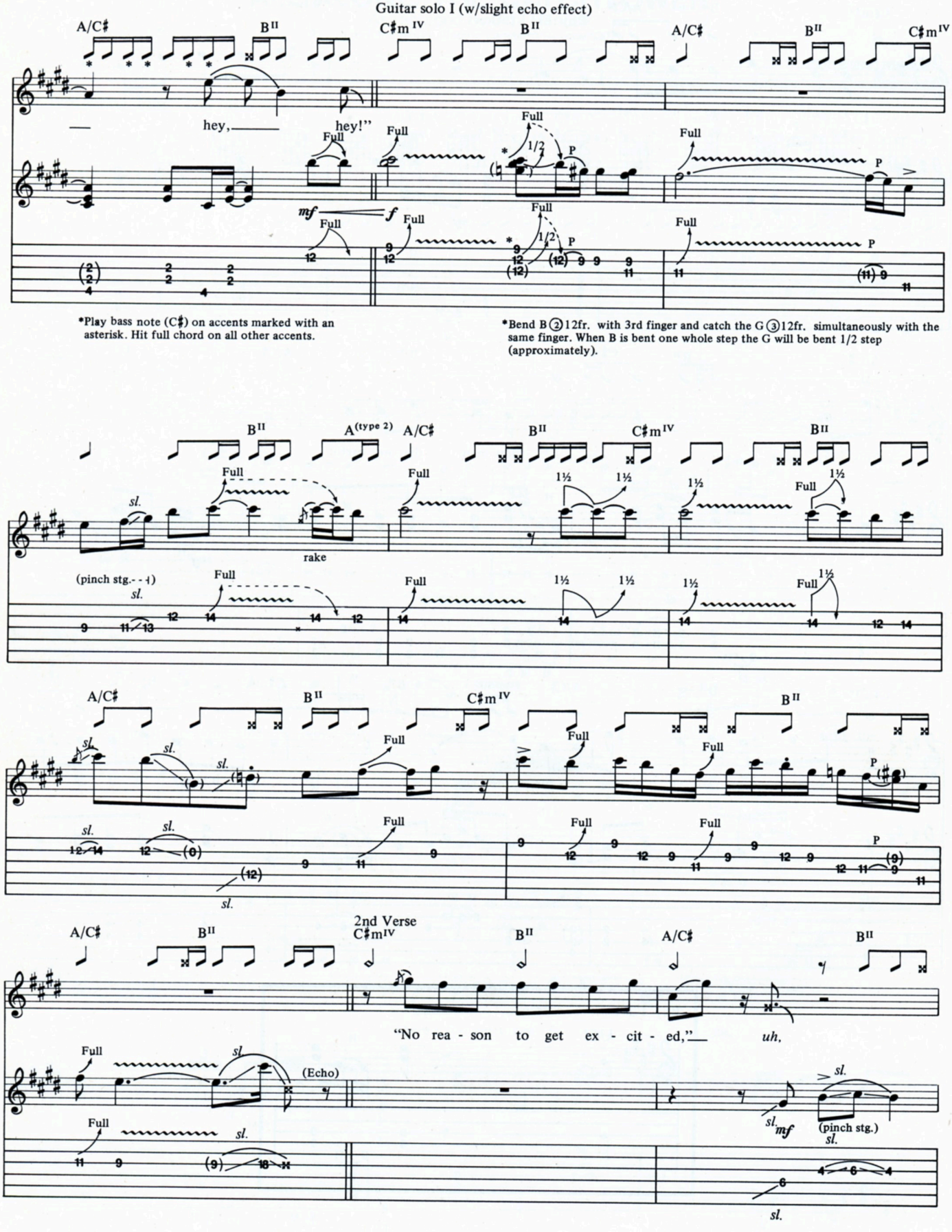
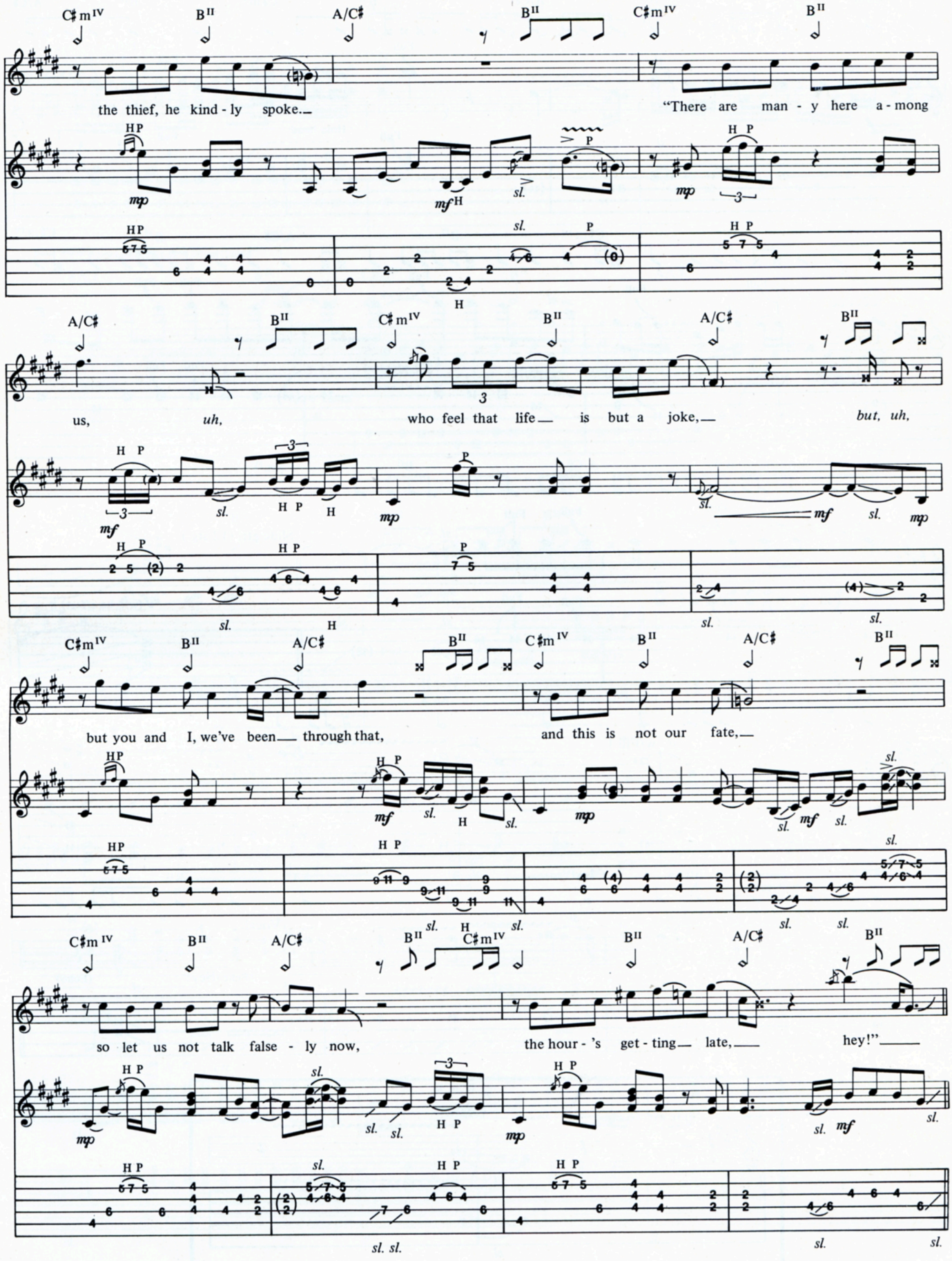
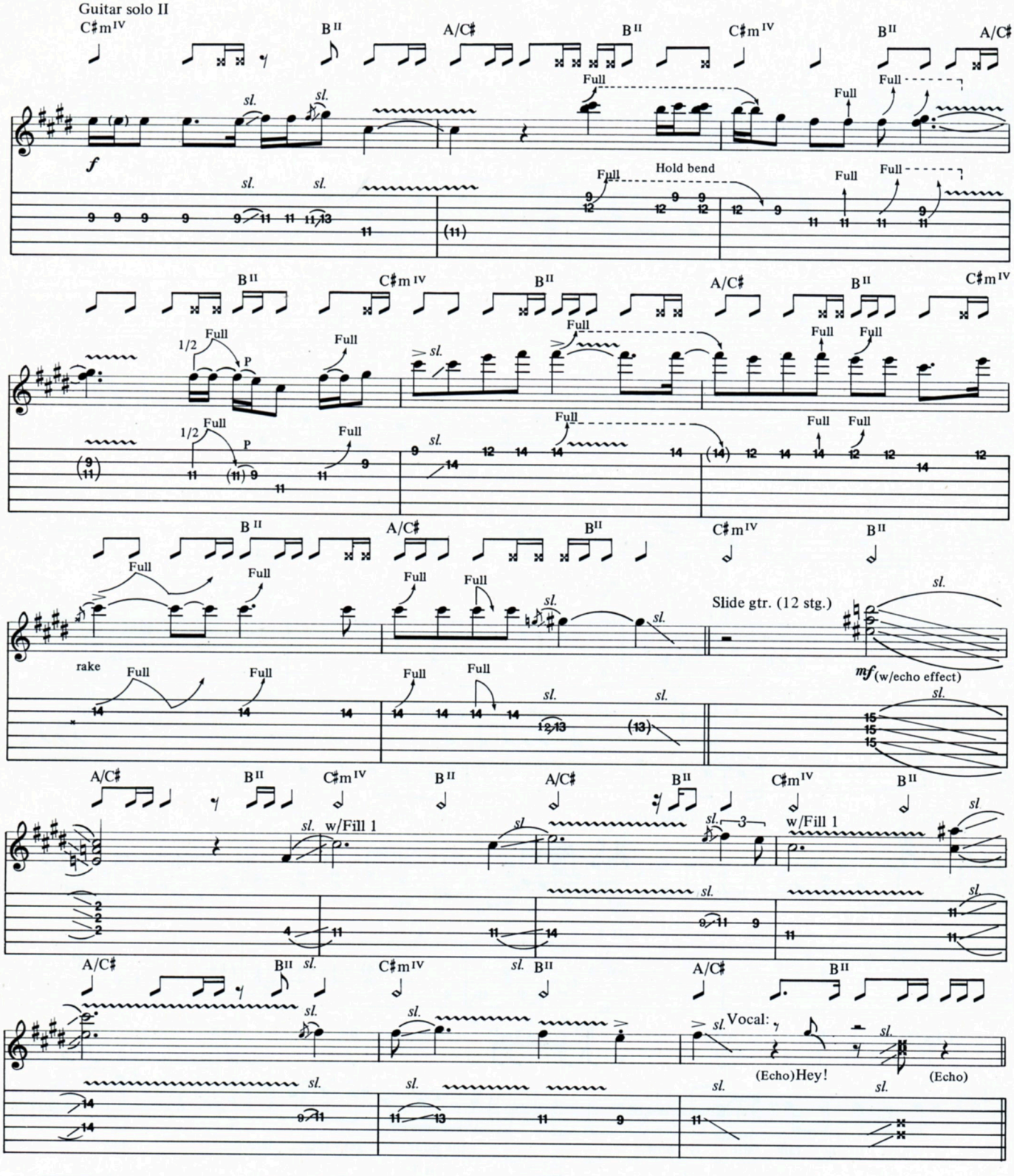
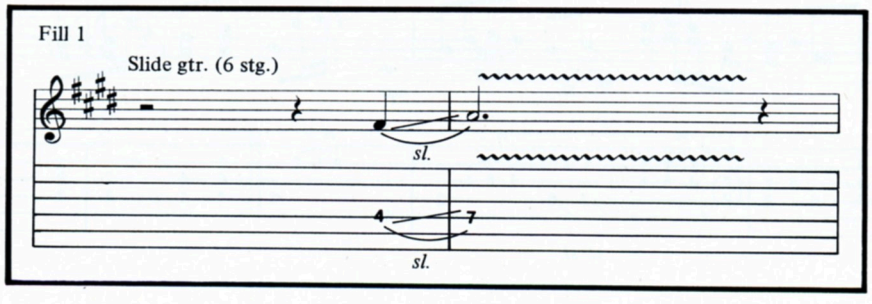
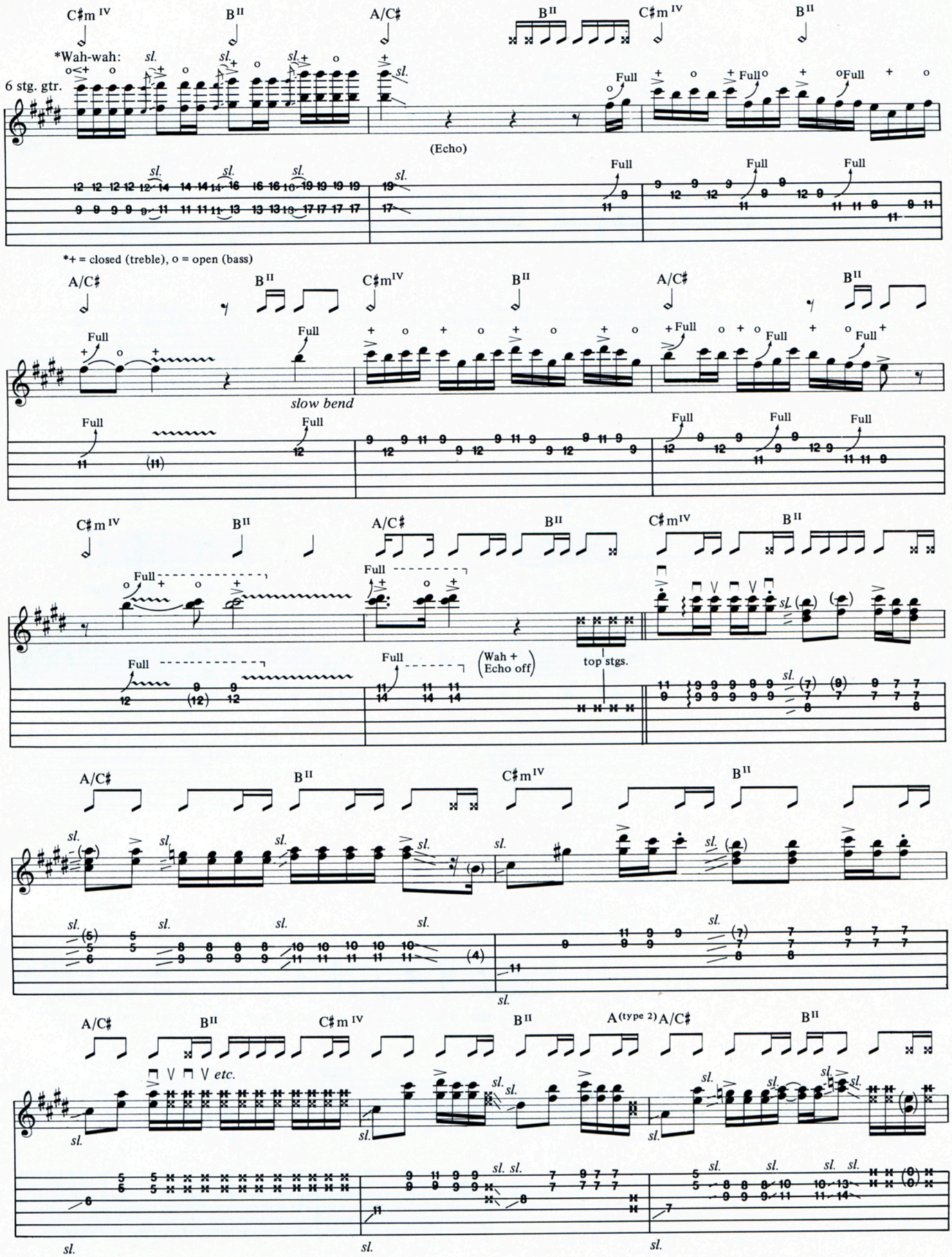

C♯m IV
B II
A/C♯
Rhy. Fill 1 (below)
C♯m
B
I can't get no re - lief.
Busi - ness men they, uh,
drink my wine,
plow man dig my earth.
None will lev - el on the vine,
no - bod - y of it is worth,
(top stgs.)
B (type 2)
A (type 2)
Rhy. Fill 1

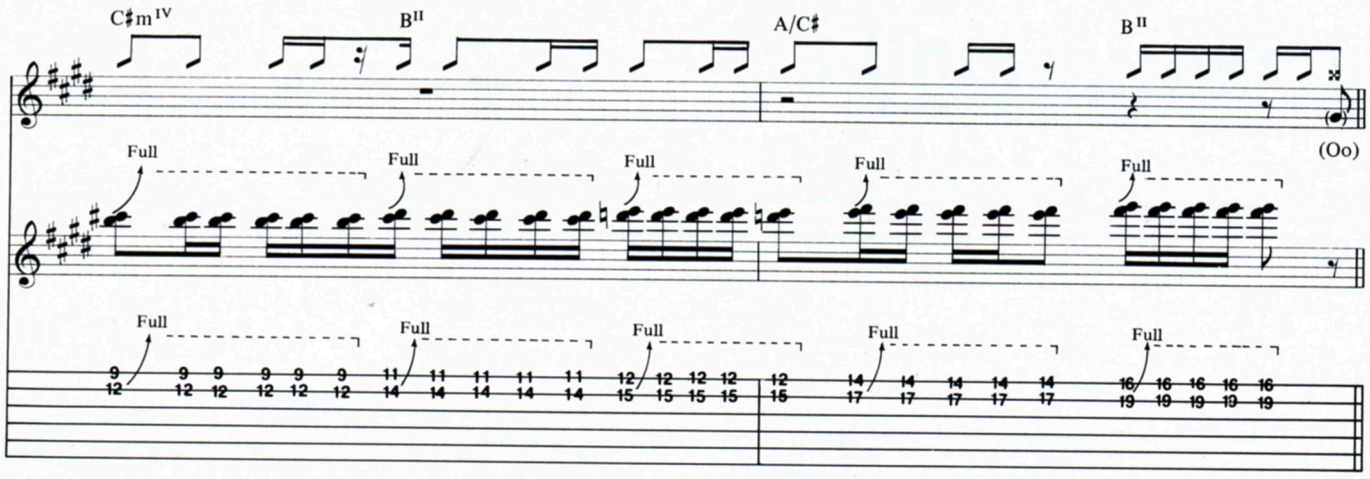

Guitar solo I (w/slight echo effect)
A/C♯
B II
C♯m IV
hey,
hey!"
Full
1/2
P
mf
f
*Play bass note (C♯) on accents marked with an asterisk. Hit full chord on all other accents.
*Bend B ②12fr. with 3rd finger and catch the G ③12fr. simultaneously with the same finger. When B is bent one whole step the G will be bent 1/2 step (approximately).
A(type 2)
sl.
rake
(pinch stg.)
1½
2nd Verse
"No rea - son to get ex - cit - ed,"
uh,
(Echo)
(pinch stg.)
mf


C♯m IV B II A/C♯ B II C♯m IV B II
the thief, he kind - ly spoke. "There are man - y here a - mong
A/C♯ B II C♯m IV B II A/C♯ B II
us, uh, who feel that life is but a joke, but, uh,
C♯m IV B II A/C♯ B II C♯m IV B II A/C♯ B II
but you and I, we've been through that, and this is not our fate,
C♯m IV B II A/C♯ B II C♯m IV B II A/C♯ B II
so let us not talk false - ly now, the hour - 's get - ting late, hey!"

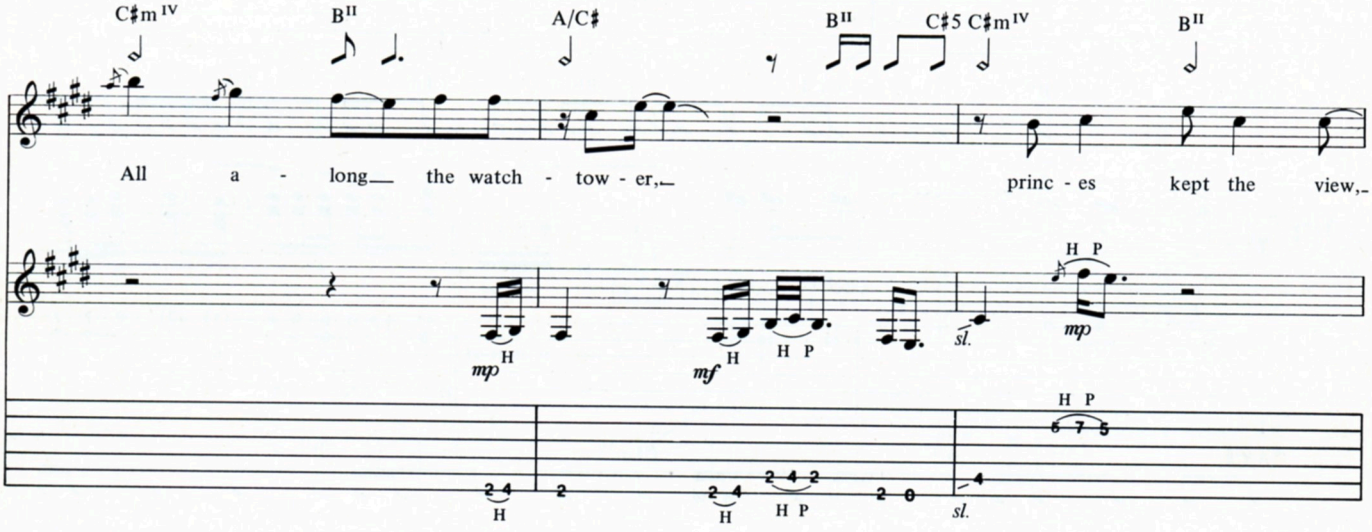

Guitar solo II
C♯m IV
B II
A/C♯
Full
sl.
Hold bend
1/2
P
rake
Slide gtr. (12 stg.)
mf (w/echo effect)
w/Fill 1
Vocal:
(Echo) Hey!
(Echo)

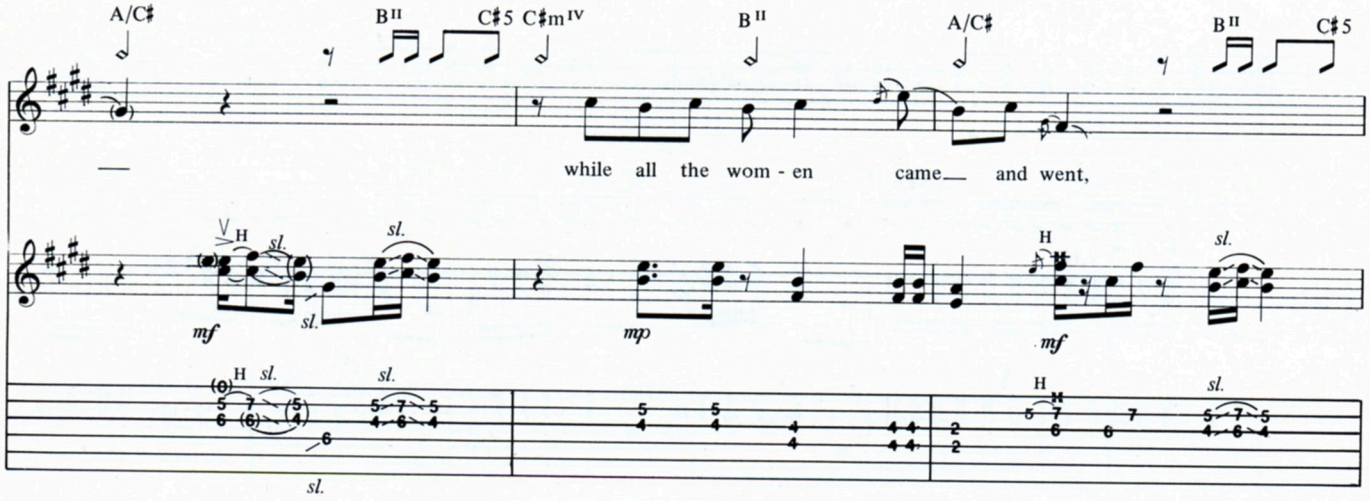

Fill 1
Slide gtr. (6 stg.)
sl.

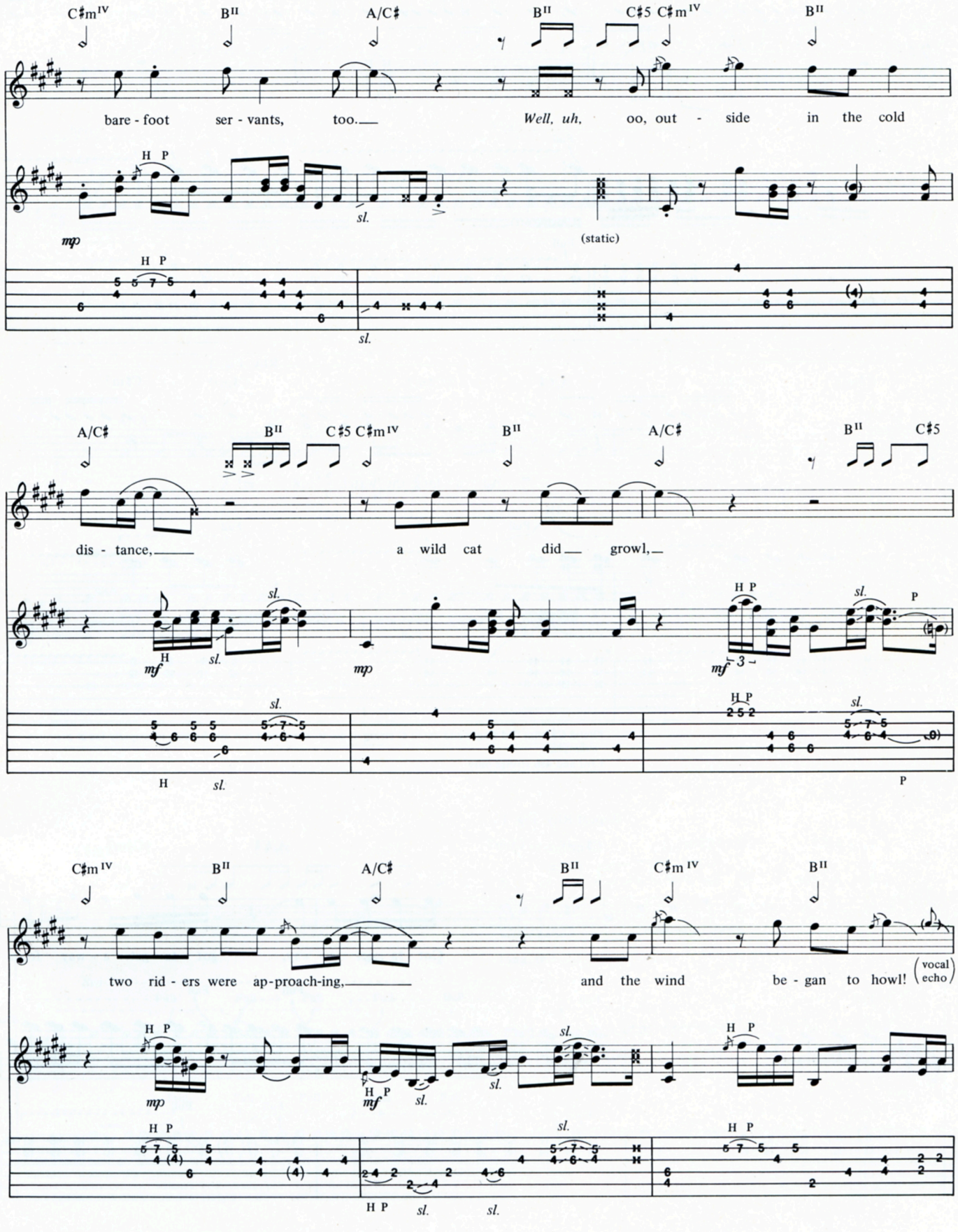

C♯m IV
B II
A/C♯
*Wah-wah:
6 stg. gtr.
(Echo)
*+ = closed (treble), o = open (bass)
slow bend
(Wah + Echo off)
top stgs.
A(type 2)
etc.

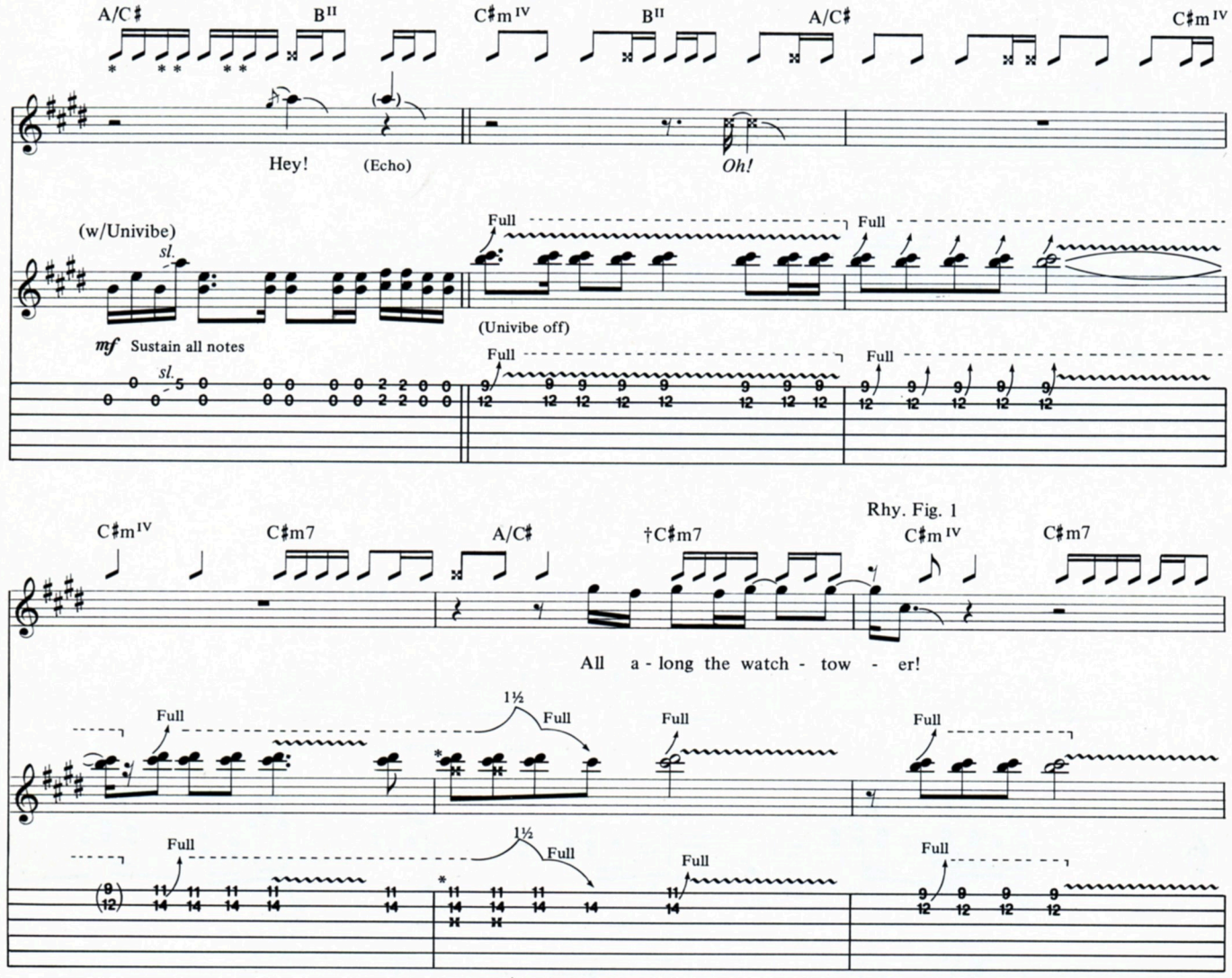

C♯m IV
B II
A/C♯
B II
(Oo)
Full

3rd Verse


C♯m IV
B II
A/C♯
B II
C♯5
C♯m IV
B II
All a - long the watch - tow - er,
princ - es kept the view,
mp
mf
sl.


A/C♯
B II
C♯5
C♯m IV
B II
A/C♯
B II
C♯5
while all the wom - en came and went,
mf
mp
sl.

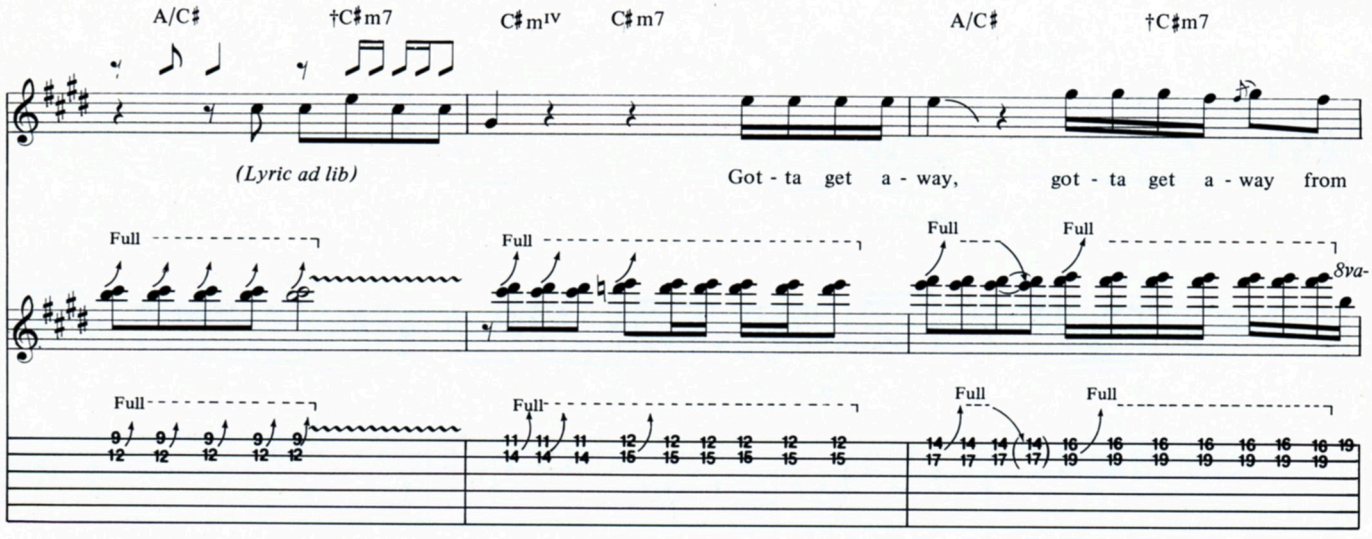

C♯m IV
B II
A/C♯
B II
C♯5
C♯m IV
B II
bare - foot ser - vants, too.
Well, uh, oo, out - side in the cold
H P
mp
sl.
(static)
A/C♯
B II
C♯5
C♯m IV
B II
A/C♯
B II
C♯5
dis - tance,
a wild cat did growl,
mf
mp
mf
P
C♯m IV
B II
A/C♯
B II
C♯m IV
B II
two rid - ers were ap-proach-ing,
and the wind be - gan to howl!
vocal echo
mp
mf

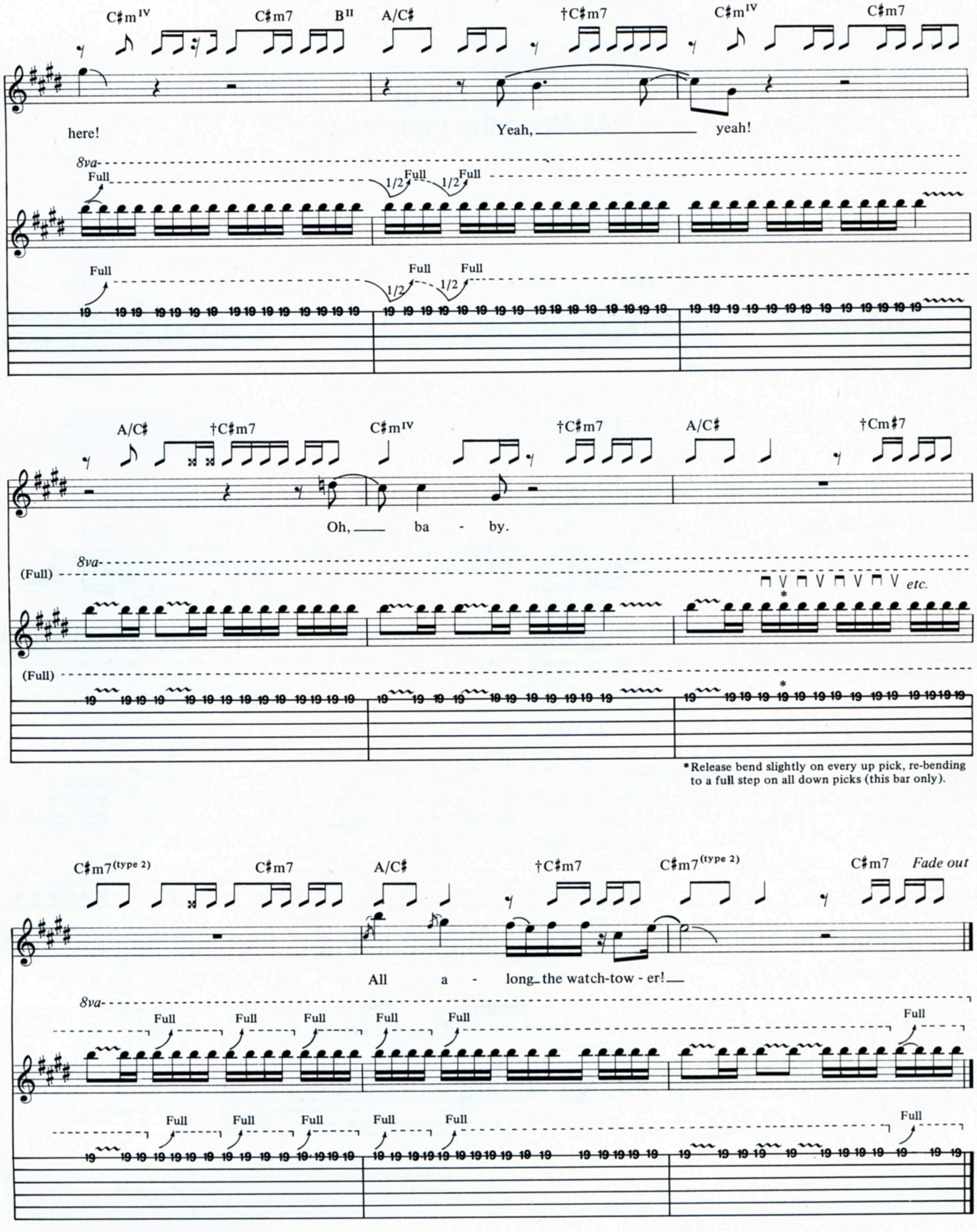


*Bend C♯ with 3rd finger and catch G string under it, bending it but not fretting it properly (as in previous example.)

†3rd and 4th strings only.

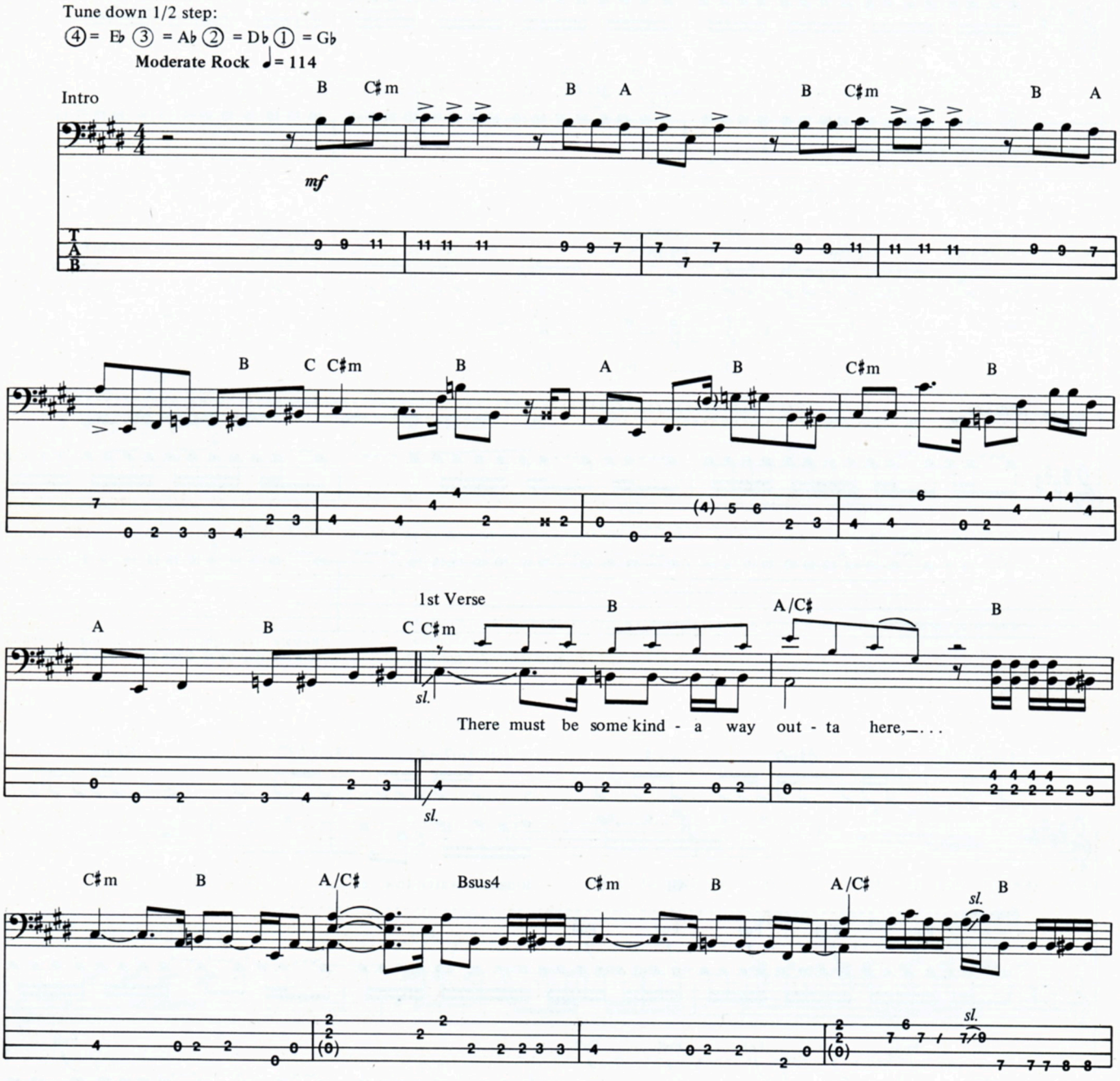
Repeat Rhy. Fig. 1

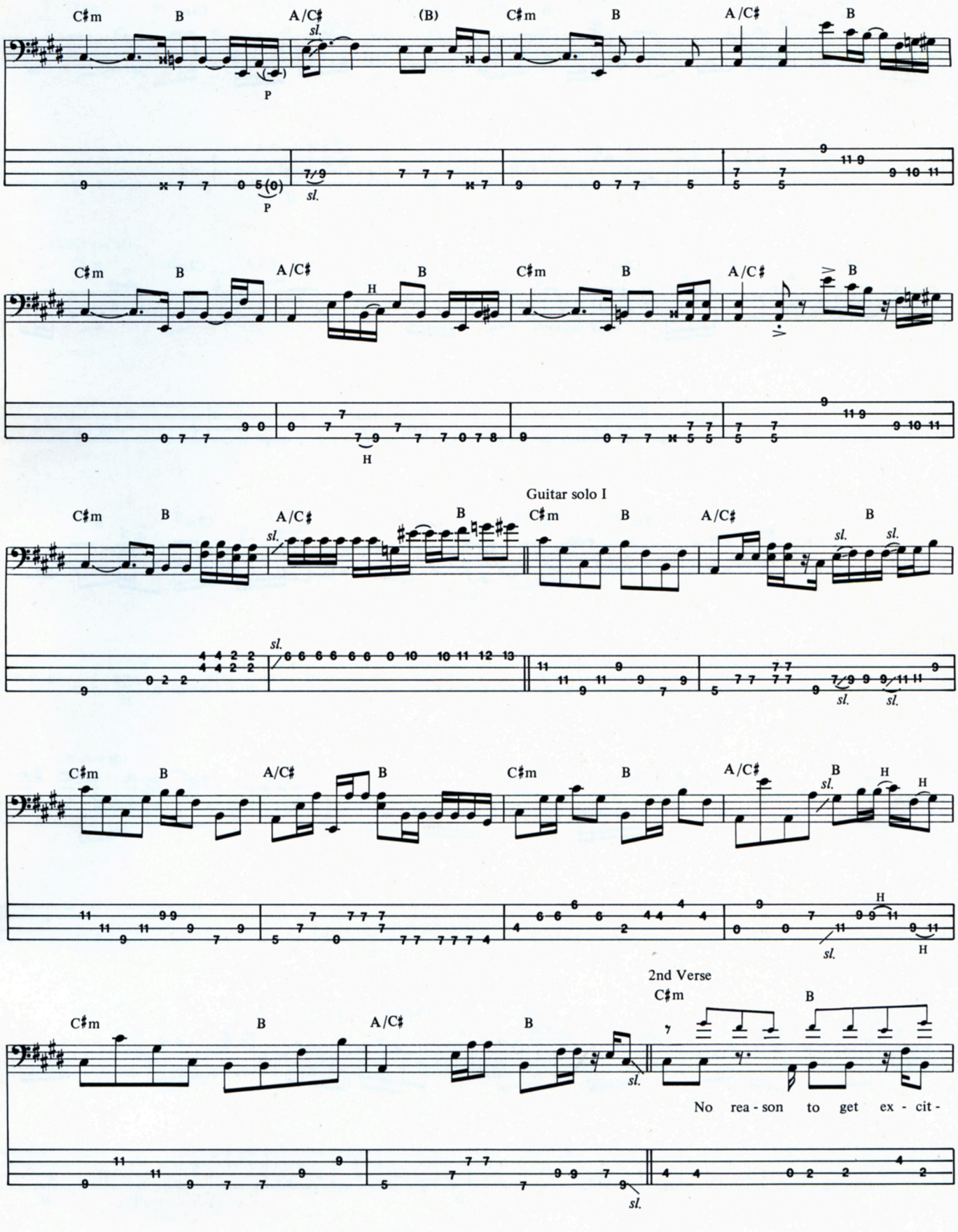


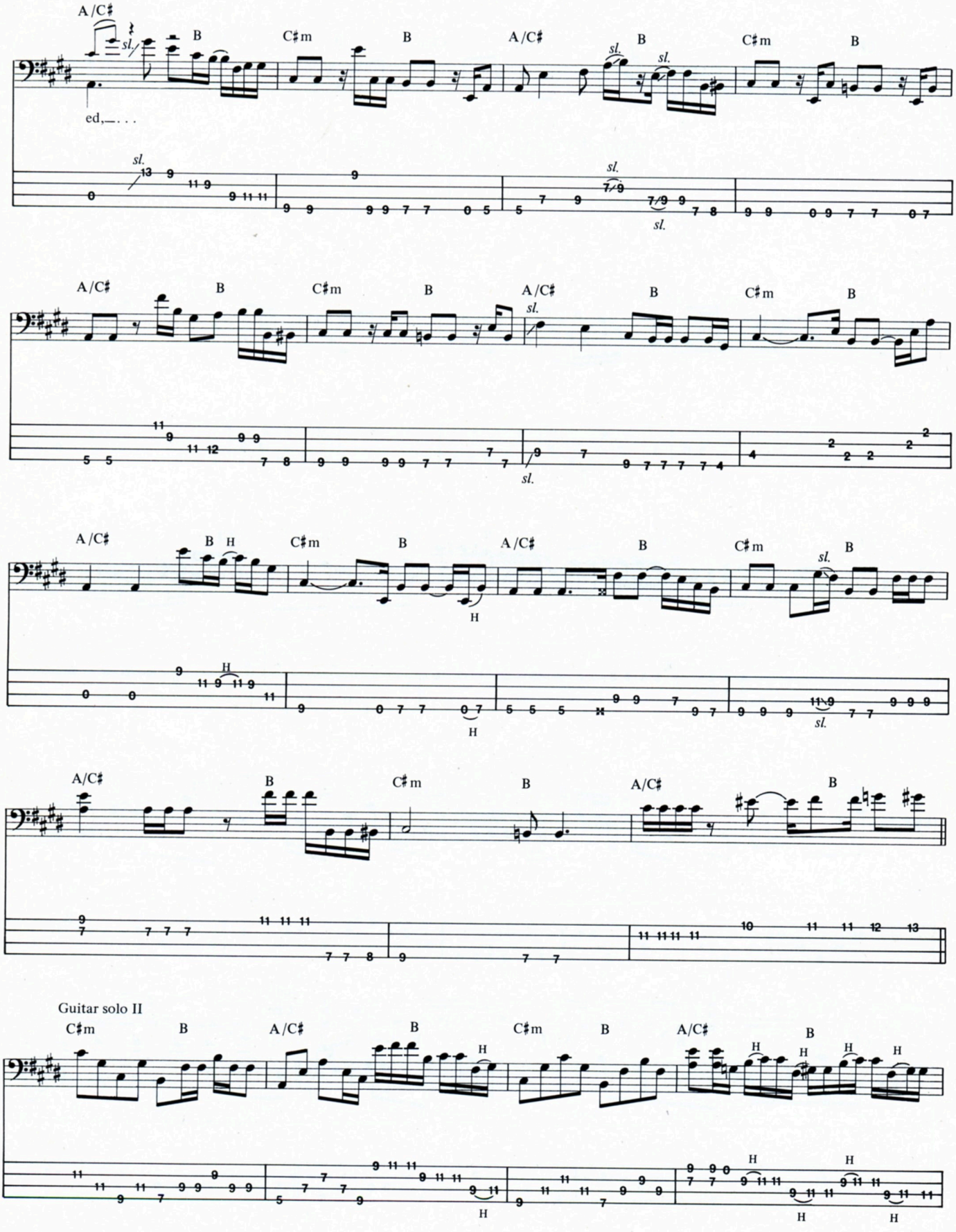

C♯m IV
C♯m7
B II
A/C♯
†C♯m7
C♯m IV
C♯m7
here!
Yeah, yeah!
8va
Full
1/2
Full
1/2
Full
Full
1/2
Full
Full
A/C♯
†C♯m7
C♯m IV
†C♯m7
A/C♯
†Cm♯7
Oh, ba - by.
8va
(Full)
etc.
(Full)
*Release bend slightly on every up pick, re-bending to a full step on all down picks (this bar only).
C♯m7 (type 2)
C♯m7
A/C♯
†C♯m7
C♯m7 (type 2)
C♯m7
Fade out
All a - long the watch-tow - er!
8va
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full

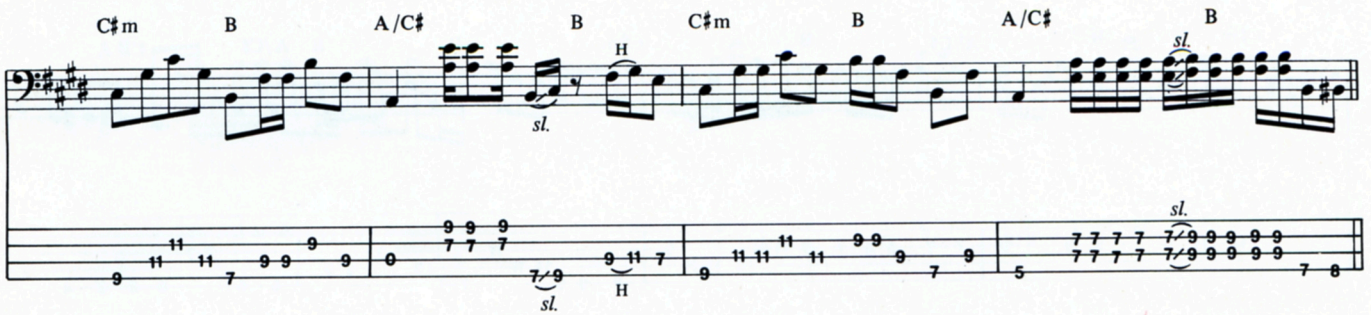
Bass Line for

All Along the Watchtower

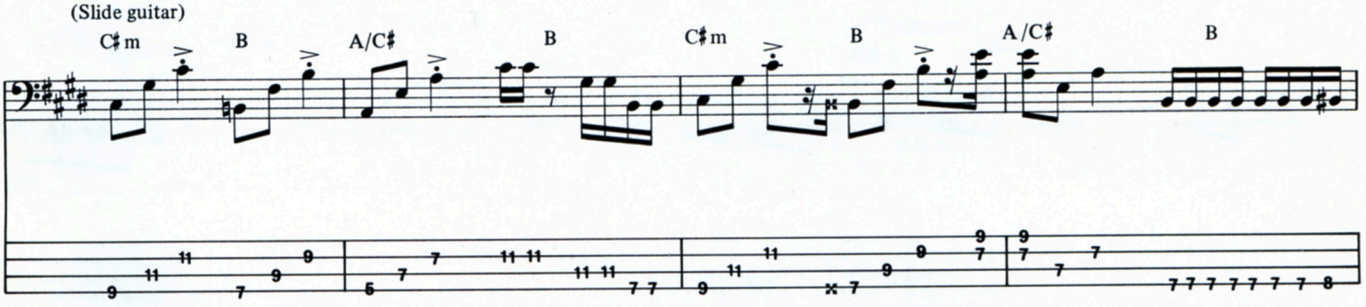


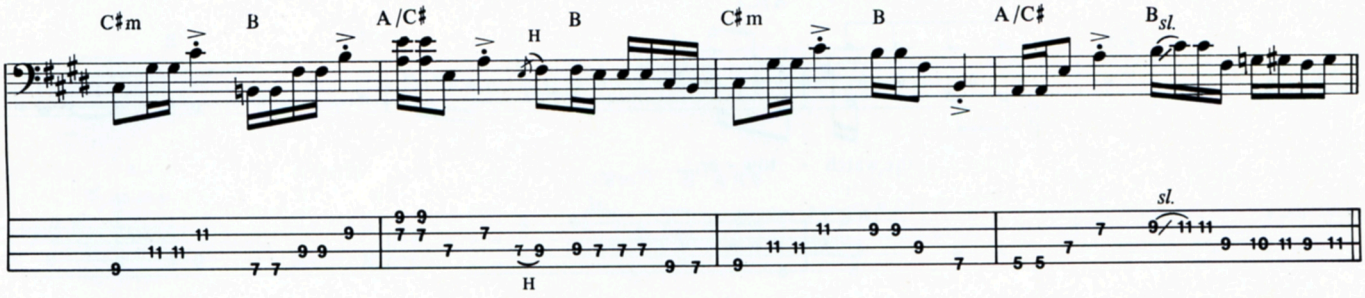

C♯m
B
A/C♯
(B)
sl.
P
H
Guitar solo I
2nd Verse
No rea - son to get ex - cit -


A/C♯
B
C♯m
B
A/C♯
B
C♯m
B
sl.
ed,— . . .
Guitar solo II
H

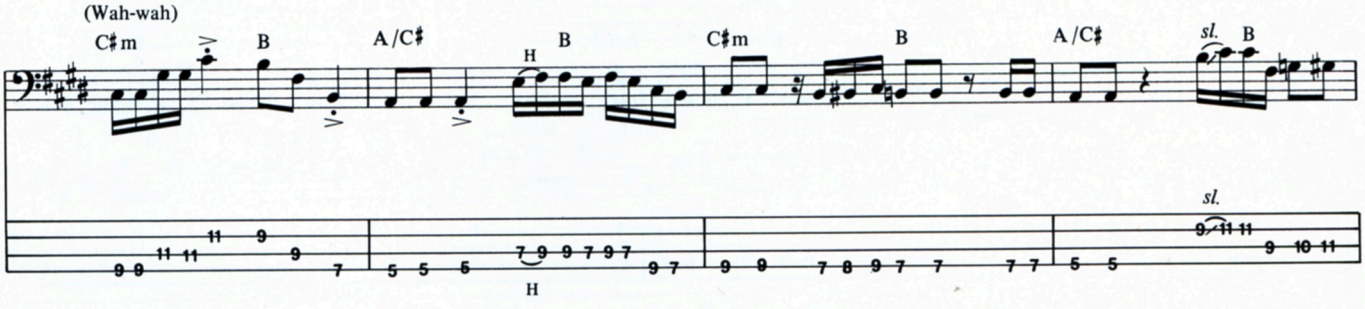


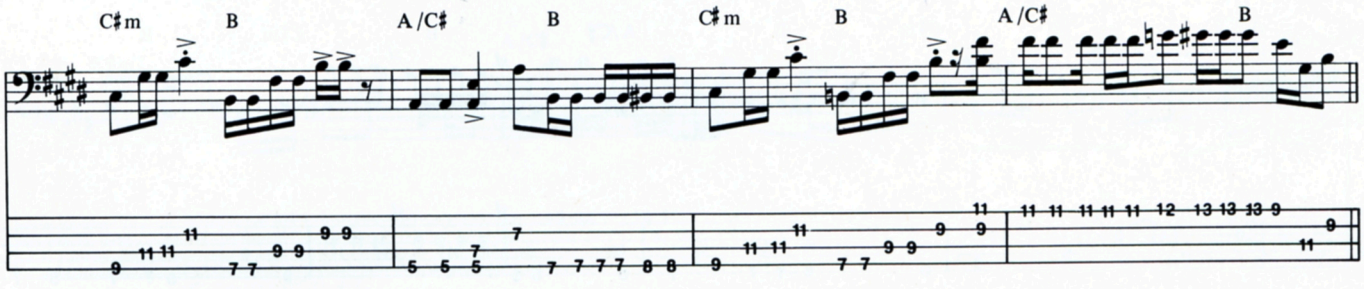
(Slide guitar)

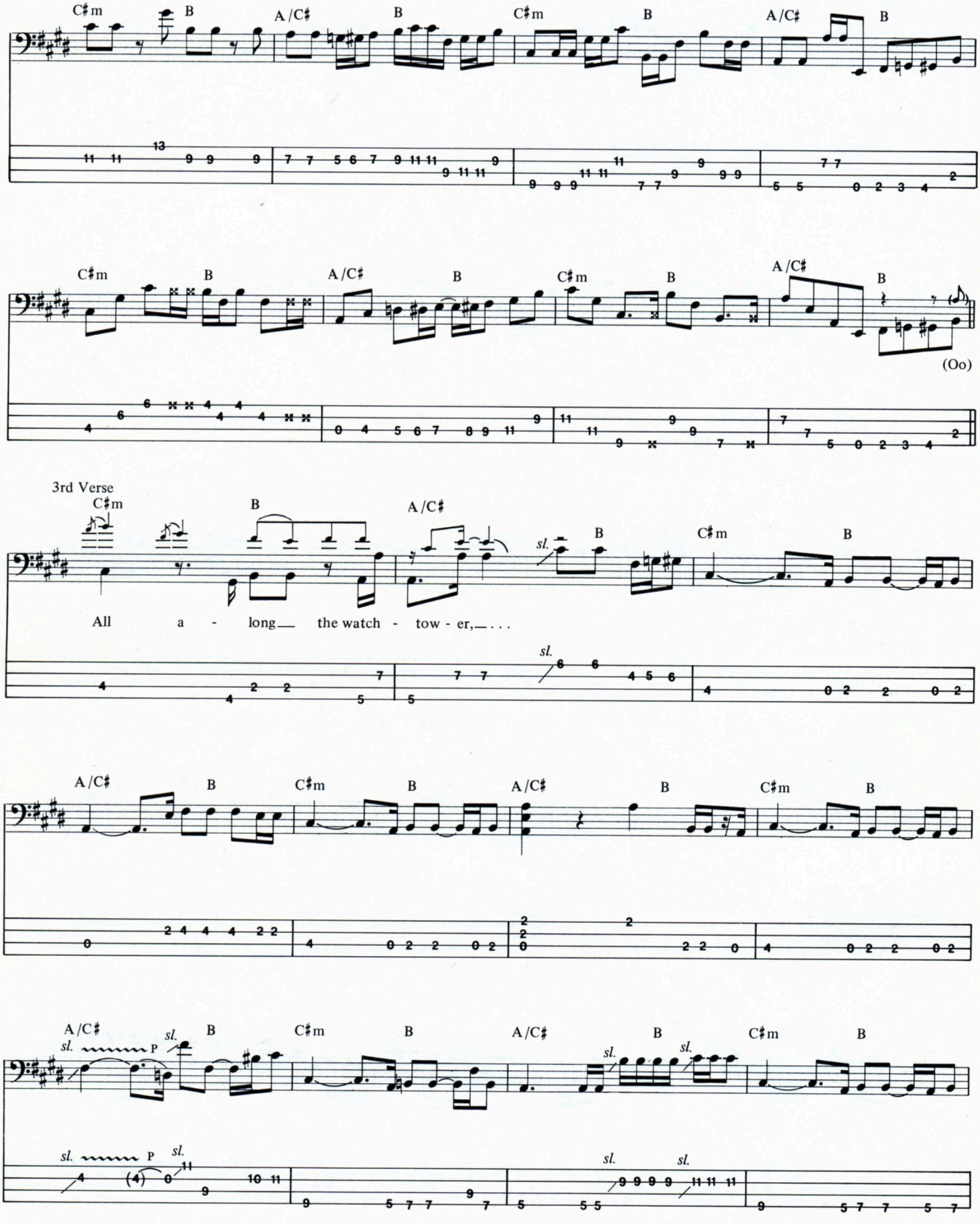


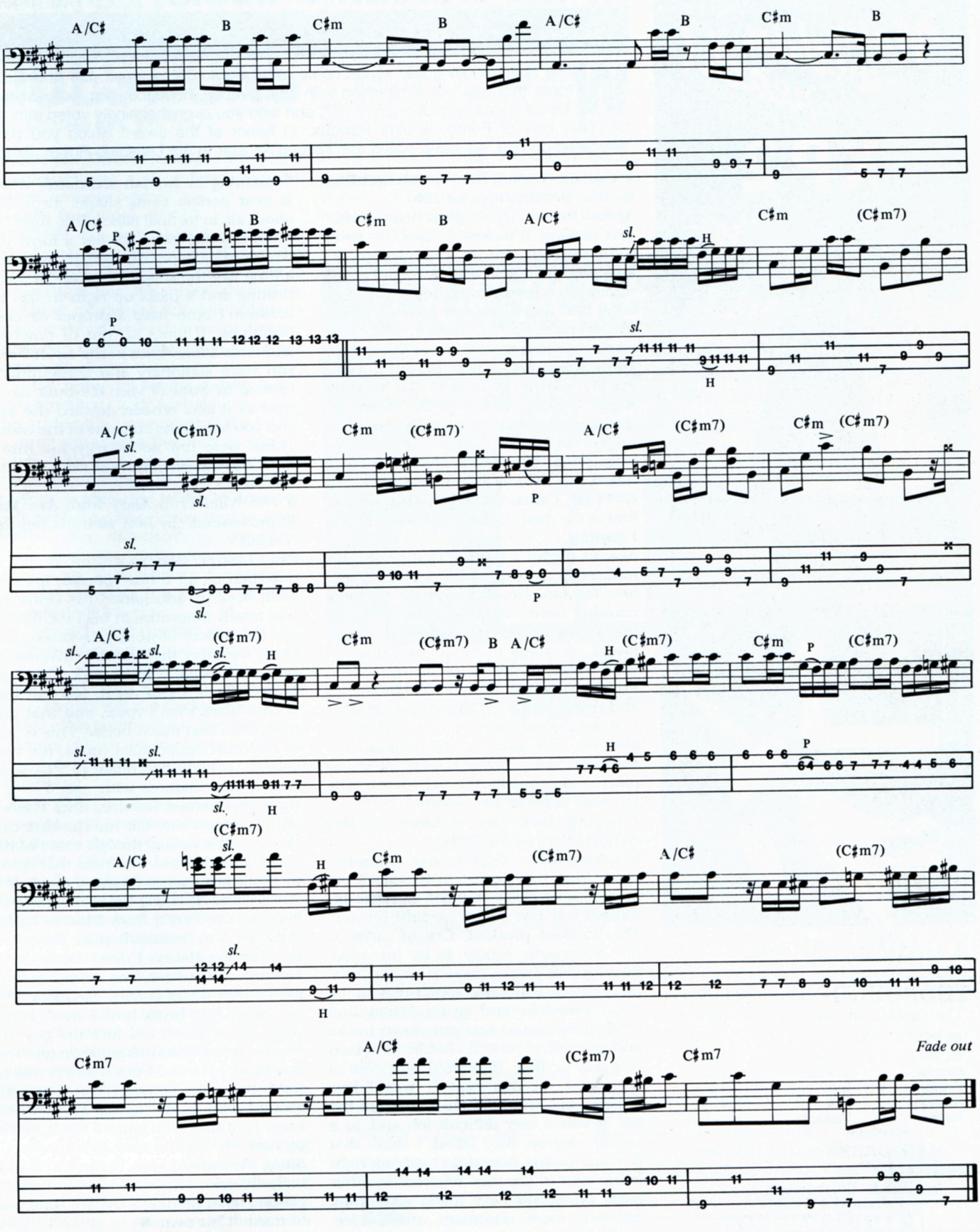


(Wah-wah)






C♯m
B
A/C♯
B
C♯m
B
A/C♯
B
(Oo)
3rd Verse
All a - long the watch - tow - er,
sl.
P


A/C♯
B
C♯m
(C♯m7)
sl.
H
P
Fade out

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IN THE LISTENING ROOM

JIMI HENDRIX
HALL OF FAME/WINNER

Musical selections by John Stix

While fashionable guitar styles come and go and come again, the one guitar force that has not diminished with time, whose influence is as pervasive in '86 as it was revolutionary in '67, and who you overwhelmingly voted into the **GUITAR** Hall of Fame, is Jimi Hendrix. In honor of the award which you have bestowed on him, we have culled this special All-Star In the Listening Room. Enjoy.

1 *Captain Coconut* from **Crash Landing**, by Jimi Hendrix/Reprise 2204

ADRIAN BELEW: It's so great hearing Hendrix playing. It makes me feel like going right into the studio and playing. It's amazing to me that even though I pretty much know everything he's done, I always find these bits and pieces that I've never heard him do before. There was some of that in the middle of this. I don't know what it is or how he did it. What made Hendrix great was the way his mind worked, the way he would go through so many changes in one song. All the backwards things and especially the tremolo work was great. I've never heard this before, what's it called?

GUITAR: *Captain Coconut*. It's on the first of the Allan Douglas releases, **Crash Landing**.

ADRIAN: Right! I missed that one. But I have such a deep, abiding respect and love for Jimi Hendrix's music that you couldn't have played a better piece for me. I only wish he had sung. I've always found his voice to be so passionate. I used to pride myself on being able to imitate vocalists from Paul McCartney and Frank Zappa to Gomer Pyle. Hendrix is about the only one I could never sound like. He had such a beautiful quality about his voice. But of course his guitar playing is probably the big reason why I'm here right at this moment.

2 *Drifting* from **Cry of Love**, by Jimi Hendrix/Reprise MS-2034

ULI JOHN ROTH: *Drifting* was a masterpiece from this period in Hendrix's career. It was close to what Hendrix intended but not mixed by Jimi himself. The finished product, **Cry of Love**, is not necessarily totally as he intended. Besides not being present at the mix, there were still little touch-ups to be done, overdubs and so on. When Jimi worked he would just put down tracks and not tell anyone it should be mixed this way or that. He would take care of that later. In this case it was Eddie Kramer and Mitch Mitchell who did the job. It was a very difficult job and, to a certain degree, they failed. I think that at some points they didn't get the right guitar part in the mix. Whereas in other parts he would have made something different more dominant and louder. This song is still a masterpiece, that is something by human standards which is near perfect in its shape, form, and above all, in its final effect. This tune has quite a weird form. It's not a form you could logically pin down right away. It's a little like the shape of a river. It starts drifting and it picks up right in the air. It doesn't even have a proper or clear beginning. It picks up out of nowhere and ends somewhere in the air. It's as if you were stationary and something is drifting in front of you. It's built like a river as it gets broader toward the end and you see all the currents of the water. These were not necessarily his intentions, but this is what I read from hearing this song.

3 *The Wind Cries Mary* from **Are You Experienced**, by Jimi Hendrix/Reprise RS-6261

PHIL LYNOTT: God sent Jimi down to entertain us for a brief period, then he went back up and joined the Gods. He was totally innovative in his production. His lyrics were obviously Dylanesque. I know the story that Hendrix listened to Dylan and said, if he can sing and get away with it, I can do it, too. He had such a black man's voice, and that just made him that much better. This is one of his most commercial tunes. It's very sweet. Anybody can relate to this song and it just matures with age. I've got three real heroes: Hendrix, Elvis Presley and Van Morrison. For me Hendrix can do very little wrong, though some of his songs sound dated. Favorites that come to mind are *Castles Made of Sand*, *If 6 Were 9* and *All Along the Watchtower*.

4 *Come On, Part 2* from **Electic Ladyland**, by Jimi Hendrix/Reprise 6307

EDWARD VAN HALEN: I don't think that's Hendrix at his best. The song reminds me of him doing *Johnny B. Goode*. It's not really him being him. I don't know what to say about it; I love the guy. He was never really an influence on me. The one thing I learned from Hendrix was to hold the pick between the first and second joint of my middle finger when I tap. I got that from when I saw a movie on him. My favorite song by him was *All Along the Watchtower*, because it had a melodic solo. That's Hendrix to me; it's classic. What he did to Dylan's song was to make it his own. ■

Send Your Guitar Questions To

GUITAR QUESTIONS

by Barry Lipman

Port Chester, New York 10573

QUESTION: *Should I be able to dive-bomb harmonics with a stock Fender Stratocaster tremolo bridge?*
—Kelly Back/Caedwell, MO.

ANSWER: Yes, you should be able to dive-bomb harmonics, as well as notes and chords. Before I go on, a word of explanation for the uninitiated: dive-bombing means playing and holding a note or chord while depressing the tremolo-bar to drop the pitch until the strings go slack.

For optimum tuning stability when dive-bombing, it is advisable to adjust the spring-tension such that the bridge is snug up against the body at concert pitch. This gives the bridge a precise place to come back to. If you adjust the springs to allow the bridge to float, you will probably experience tuning instabilities after dive-bombing (see Questions, Jan. '85). Adjusting the spring tension too loosely allows the bridge to rest too far above the top of the guitar for sufficient travel.

Regardless of whether you are playing harmonics or normal notes, you will only be able to dive-bomb the lower strings. The high E, B, and most likely the G strings will not slacken enough for a real dive-bomb effect. For the most extreme effects, use the lower strings for any notes or harmonics you wish to dive-bomb.

QUESTION: *I notice dents on some of my frets. Should I replace them all, or only the dented ones?—G. Taylor/Parma, MI.*

ANSWER: Dents and flat spots, referred to as fret-wear, are a normal consequence of playing. Their severity depends on how hard you play, how much you play, how corrosive your sweat is, and how recently your frets were ground and polished. Unless you play very little and very lightly or have fret-work done very frequently, you should expect to live with some fret-wear. If you can't actually hear any problems and your guitar seems to play absolutely fine as far as you're concerned, there is probably no need to do anything at all. If it ain't broke don't fix it!

If you do notice excessive buzzing in one area or on some particular notes, you may need fret-work, regardless of the presence of dents. You may notice a slight fuzzing of some notes, more of a lack of clarity than an actual buzz. You may find that certain specific notes cut out or buzz on bending while others bend cleanly. The string could actually become lodged in a dent during attempted bends. These are some of the more common indications of fret trouble.

If you catch fret-wear early enough, you may be able to get away with a grind-and-polish (see Questions, Oct, '84), assuming the board is in good shape and there is enough meat (fret-metal) left in your frets. Bear in mind that a grind and polish will leave all your frets lower by just about the amount of the deepest dents. If you prefer the feel of big frets, you may want to go for a complete fret-job (complete fret replacement) even though you may be technically able to get away with a grind-and-polish.

If the wear is substantial, say half the depth of a fret or so, you will probably require new frets. Because some fretboard leveling is normally done during a fret-job, it is usually not desirable to replace any less than all the frets. However, in some rare cases, particularly when the wear is confined to a small area of the board, it may be possible to replace several frets while leaving the rest. ■

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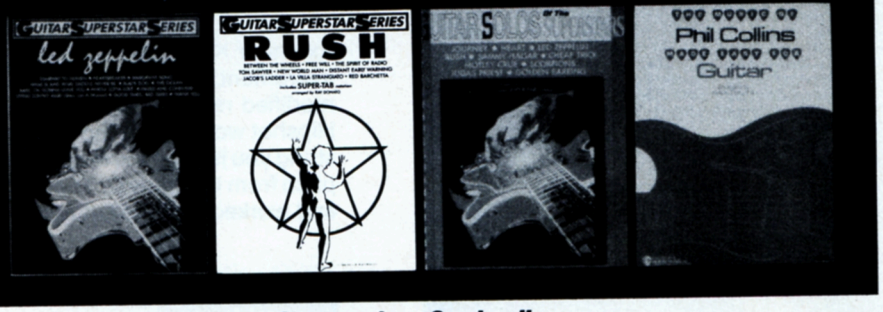

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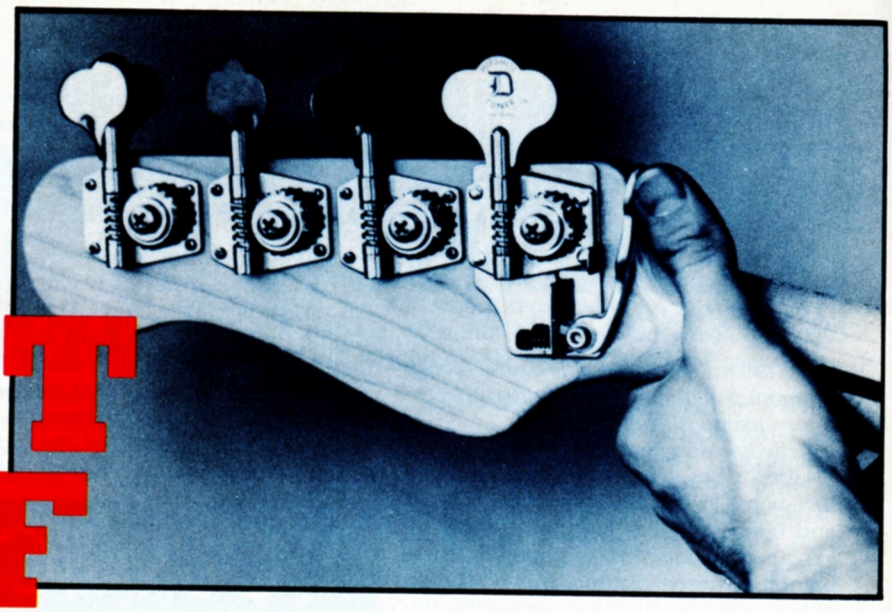
THE RIGHT STUFF

EQUIPMENT REVIEW

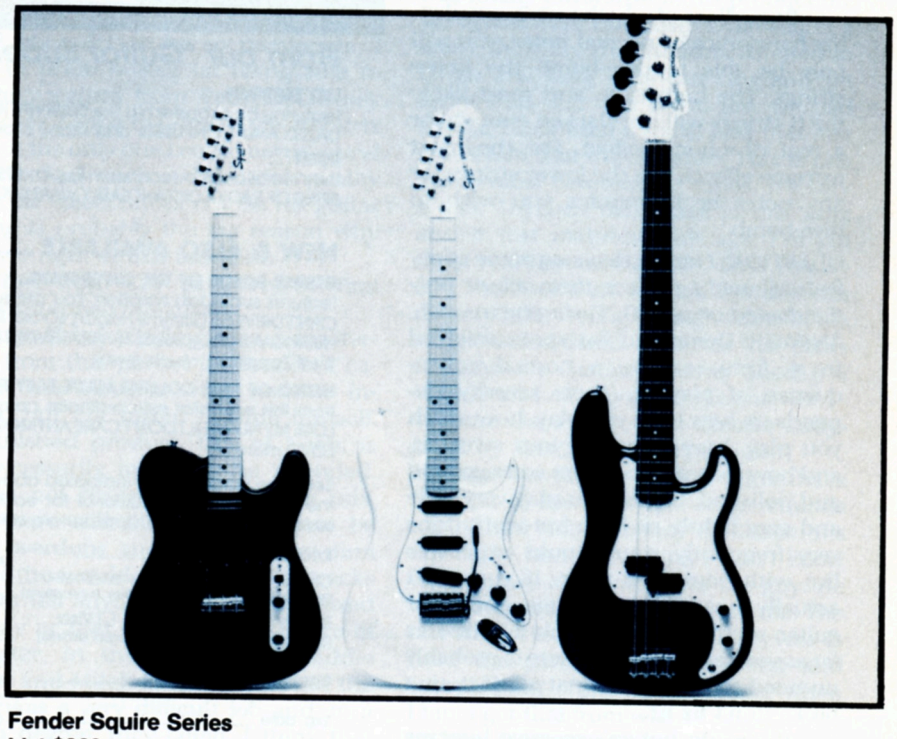


Hipshot D-Turner Bass Extender Key
List $49.95

Upright acoustic bass players have always had the option of devices which could lower the range of the low E string on the bass. Electric bassists have always had to resort to a quick detuning with their tuning machine and hope for the best.

To the rescue comes engineer David Borisoff, with the Hipshot D-Turner Bass Extender Key. The Hipshot replaces the bass E gear with no modification to the instrument. A special plate with a lever attaches in the old screw holes and a specially modified replacement gear mounts off the plate. When tuned to normal pitch the Hipshot works like a regular tuning gear. When you want to lower the range of the E string you just flip the lever on the plate and the string drops in pitch. You can drop the pitch from E^{b} to low C. The D-Tuner Bass Extender Key is elegantly simple in design and worked very well. It comes in three models.

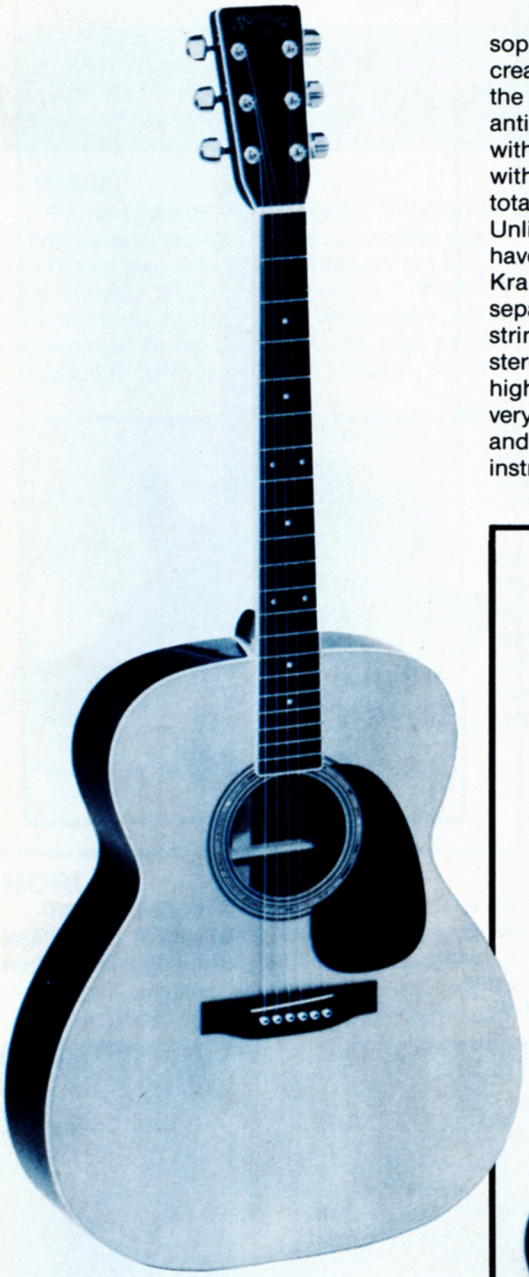
—Roger Sadowsky



Fender Squire Series
List $369

The Squire line of Fender clones, which are made in Japan, are an exceptional value. All three instruments, the Squire Strat, Squire Tele and Squire P-Bass, have an amazingly low list price. Even more incredible than the price is the quality of the workmanship.

—Roger Sadowsky



C.F. Martin M-38
List $1,879

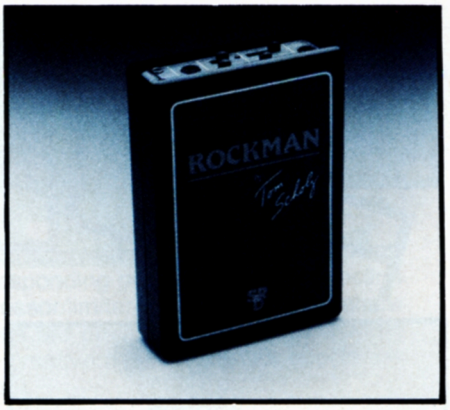
The tone of the M-38 is truly exceptional. Due to its body shape and thinness, and the top braces that are carved to the desired pre-WWII specifications, the M-38 has a balanced tone that cannot be matched by a larger bodied guitar. The bass notes are powerful but "focused," without the boominess common to dreadnaughts, and the treble notes cut through and sing. It is precisely these tonal characteristics that make the M-38 record so well. If you are considering a top of the line acoustic guitar, you should at least check out the M-38 before you make a final decision. They don't make them any better than this.

—Roger Sadowsky

Kramer-Ripley Stereo Guitar
List $1,349

Today's keyboard technology and sophisticated recording techniques have created a music environment which makes the average guitar's electronics appear antiquated by comparison. In keeping with today's technology, Kramer, together with luthier Steve Ripley, has developed a totally new and innovative stereo guitar. Unlike conventional stereo guitars which have preset left to right separation, the Kramer-Ripley Stereo guitar utilizes a separate pickup and pan pot for each string to allow for an infinite number of stereo mixes. The electronics are of the highest quality, with the controls being very accessible while functioning smoothly and noise free. This is the most innovative instrument I've seen in some time.

—Joe Pichkur



Rockman IIB
List $319.95

The Rockman has many practical applications. It's a "personal" amplifier with no built-in speaker. It's personal in the same manner that a Walkman™ type cassette machine requires headphones to monitor the sounds. There is also a stereo line ouput, enabling you to plug the Rockman directly into a recording console, or your home stereo, and of course, your guitar amplifier. It's got four different tone selections, and their names describe them well: Clean 1 and Clean 2 are both very different from each other in their equalization. Edge and Distortion also say it all. But the bottom line is that the Rockman sounds great!

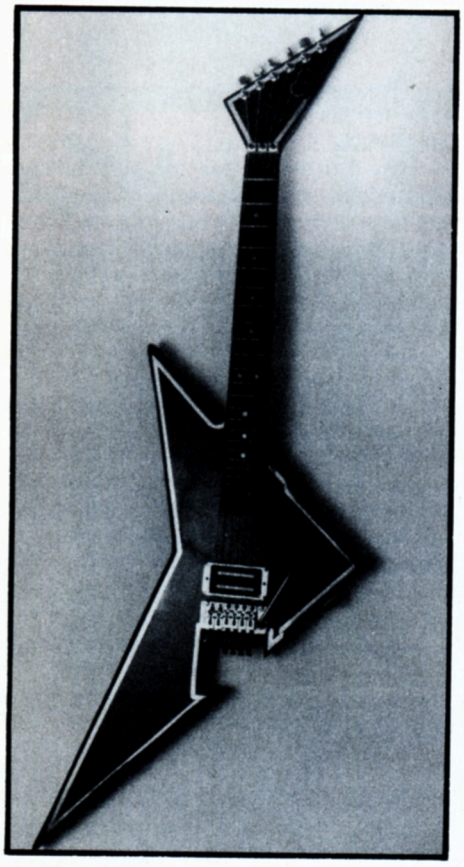
—Elliott Randall

THE CHARTS

POSITION		GUITARS
This Month	Last Month	
1	3	FENDER
2	1	KRAMER
3	2	IBANEZ
4	5	YAMAHA
5	—	GUILD
6	—	G&L
		BASSES
1	2	FENDER
2	1	IBANEZ
3	5	G&L
4	—	GUILD
5	—	STEINBERGER
6	—	ARIA
		AMPS
1	5	FENDER
2	1	PEAVEY
3	3	MARSHALL
4	2	ROLAND
5	—	DEAN MARKLEY
6	—	GALLIEN-KRUEGER
		EFFECTS
1	1	BOSS
2	4	DOD
3	2	IBANEZ
4	3	ARIAN
5	—	KORG
6	—	WASHBURN

WHAT'S HOT: Trace-Elliott bass amps, Laney amps, Arbor Strats, Yamaha acoustic guitars, Dean Markley K20 amps, G&L Broadcaster guitars, Traynor PA equipment, Yamaha Rep 7 digital reverbs, Ibanez digital effects, Casio synthesizers,

NEW PRODUCTS



CONKLIN

Conklin Guitars recently added to their model lineup the Boomerang Model. Although the guitar shown here features a gloss black body and headstock with gold pinstriping, gold Floyd Rose Tremolo, a DiMarzio X2N Pickup, rosewood fingerboard and gold Schaller tuners, the Boomerang can be extensively customized for utmost personalization.

The Boomerang and all other Conklin Guitars are custom-designed, handmade solid body electric guitars, and offer a choice of Kahler, Floyd Rose or Washburn tremolos, ebony or maple fingerboards, Schaller, Grover, Gotoh or Schecter tuners, and a full array of solid colors with contrasting pinstriping.

CONKLIN GUITARS
P.O. BOX 1418
LEBANON, MO 65536

TOKAI

Tokai Guitar U.S.A. introduces the ATE60TM electric guitar, which features a beautifully quilted maple face, bound alder body, hard rock maple neck, and rosewood fingerboard. Although the ATE60TM is not a vintage instrument, it does have vantage electronics, including a rear mounted, wax dripped pickup which eliminates feedback. The neck is vintage style with four bolts and the pickups are true single coil California Accurate Reproduction Pickups with a three-way selector, one volume and two tone controls.

TOKAI GUITAR U.S.A.
BOX 196
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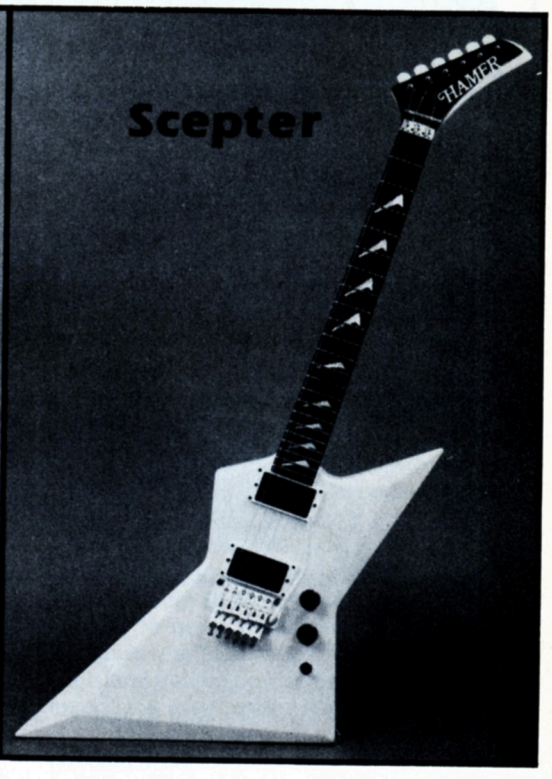
HAMER

The Scepter and Scepter 'V' are Hamer's newest additions to their guitar lineup. Their bodies are constructed of Honduras Mahogany, with Floyd Rose tremolo systems, ebony fingerboards and rock maple necks. Hamer Slammer, EMG or Seymour Duncan pickups are also available.

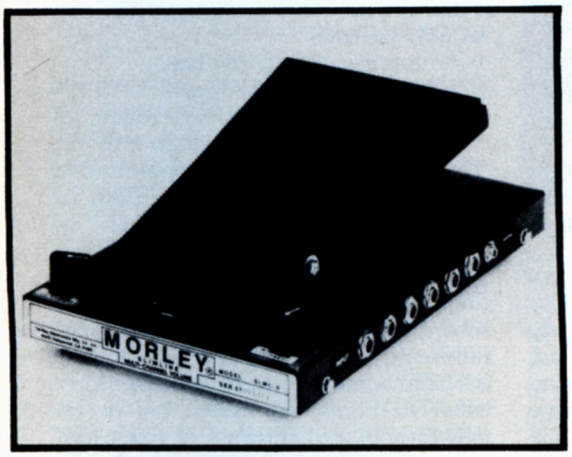
HAMER, 835 WEST UNIVERSITY DRIVE, ARLINGTON HEIGHTS, IL 60004



FURMAN

Furman Sounds unveils the LC-X Expander-Compressor-Limiter, a multi-purpose unit that provides six functions, including a variable ratio expander/gate, a variable ration compressor/limiter/de-esser and a fast responding peak limiter. Each section features its own threshold control and an LED. In addition, the expander/gate and compressor/limiter/de-esser sections share a set of attack and release controls. For special effects, rear panel side-chain connections are provided which allow the unit to be used as a "ducker" for voice-overs, for frequency selective limiting and for similar creative applications. All effects are implemented by means of a single, high performance VCA (Voltage Controlled Attenuator.)

FURMAN SOUND, c/o DIANE POOLE, 30 RICH STREET, GREENBRAE, CA 94904



MORLEY

Morley's Slimline SLMC-4 and SLMC-6 are four and six channel volume control pedals which feature Morley's exclusive state-of-the-art electro-optical circuitry, variable taper control for adjusting pedal response, minimum volume control for presetting the volume level when pedal is at minimum position, and battery or AC.

MORLEY
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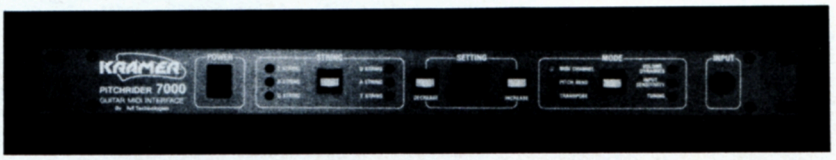


KRAMER

IVL Technologies Ltd. (whose products are being distributed through Kramer Music Products, Inc.) introduces the IVL Pitchrider 7000. Fully polyphonic, the Pitchrider 7000 allows you to play any MIDI keyboard from your own favorite guitar, simply by surface-mounting IVL's hexaphonic pickup. Tracking ability is excellent, allowing octave range with pitch bend and velocity information being output. The Pitchrider 7000 comes in a standard 19" rack mount enclosures. A tuning feature on the front panel allows the guitar player to tune up prior to performing.

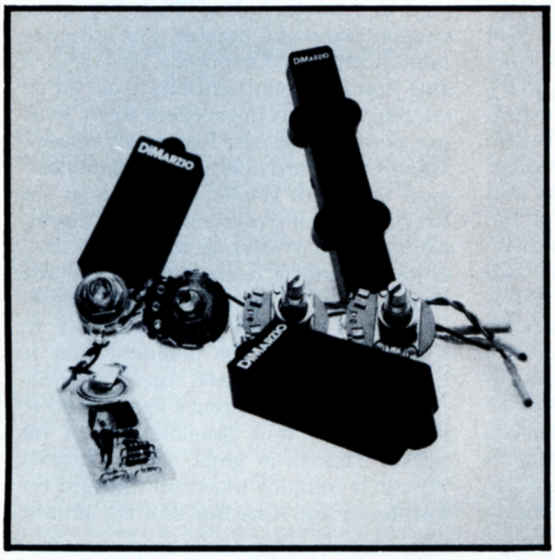
KRAMER MUSIC PRODUCTS, INC., 1111 GREEN GROVE ROAD, NEPTUNE, NJ 07753

ARIA

The APB-5 Effects Programmer provides the musician with the ability to use up to five different effects of his choice and program them into three separate program selections.

The player can get the desired effect program simply by single-touch footswitch operation. The APB-5 has five DC Service Outlets which feed 9V DC power to all five effects.

ARIA MUSIC U.S.A., INC., 1201 JOHN REED COURT, CITY OF INDUSTRY, CA 91745



DIMARZIO

DiMarzio has combined its Active Model P™ and Active Model J™ pickups to form the Active Model P+J™ pickup. This combination system is the standard customer request by most electric bass players because it offers the massive low-end punch of a P-Bass and the edge snap of a J-Bass all in one instrument. The DiMarzio Active Model P+J™ can be totally bypassed. Pull the last tone control, and the system becomes completely passive, allowing the bass to be played without the use of a battery. The DiMarzio pickup comes with knobs, all mounting hardware, three 250K pots (one push/pull, two regular), two miniature lithium batteries, an output switching jack and solderless connectors.

DiMARZIO INC., 1388 RICHMOND TERRACE, P.O. BOX 387, STATEN ISLAND, NY 10310

the Vinyl Score

by Buzz Morison

ASTRA—Asia
Geffen GHS 24072
Performance: Meticulous
Hot Spots: *Countdown to Zero* and *Hard on Me*
Bottom Line: Big, crashing and dull

How can a band of such talented all-stars be so dull? One can't help wondering that after hearing **Astra**, Asia's third album. It's an exercise in grand musical pop as pompous and contrived as it is flawless and intricately constructed. A new guitarist has been incorporated into the design—Mandy Meyer, late of Krokus and Cobra—but you'd be hard pressed to hear him, beneath the load of Geoff Downes keyboards and John Wetton's sincerely melodramatic vocals. One feels a bit the explorer that's a part of Asia's futuristic image when searching for Meyer's playing. Then, there it is, Eureka! A solo on the second side's third cut, *Too Late*. For some it will be too late. **Astra** seems to reflect Wetton and drummer Carl Palmer's pasts with such arty bands as ELP and King Crimson, but the sound is so generic and awash in orgiastic glory that it seems music-by-numbers and is uniformly dull, dull, dull. If you like rock to fuel your fantasies of future glory, **Astra** might be your inspiration. To these ears, this mechanical, maudlin music is a bad use of petroleum byproduct.

MASON RUFFNER—Mason Ruffner
CBS Associated BFZ 40191
Performance: Rowdy and rousing
Hot Spots: *Ain't Nothin' But Trouble* and *Gamblin' Fever*
Bottom Line: Authentic roots rocker from the barroom school

Every city has its favorite bar band that seems destined for national acclaim. Down New Orleans way it's Mason Ruffner and the Blues Rockers, and this tough Texas guitarist and his band of barrelhouse stompers have been given a chance to tell all on **Mason Ruffner**. Ruffner combines the edgier side of Mark Knopfler with the rockier profile of Stevie Ray Vaughan as he mixes his talky vocals and sly, natural guitar. And he writes a lick or two, also, penning such familiar sounding originals as *Gravediggers* and *Gamblin' Fever*. But what makes this album connect is the well-worn, comfortable sound of his music and the Blues Rockers' playing. These are songs Ruffner's played a thousand times amidst the scotch, sawdust and smoke of the Crescent City's bars, and that second nature familiarity matched with Ruffner's grizzled outlook and sinister, twanging guitar make for a rousing vinyl party. There aren't any guitar workouts a la Stevie Ray, but the rockin' honesty and jive make Ruffner's music just as vital and gripping. Give this hard-working blues bopper a chance.

DELIRIOUS NOMAD—Armored Saint
Chrysalis BFV-41516
Performance: Plodding
Hot Spots: *Over the Edge* and *In the Hole*
Bottom Line: Promising band with a marginal record

Armored Saint could be more than your average California metal band, with their political lyrics and youthful energy, but their second album, **Delirious Nomad**, fails to live up to expectations. The band has been pared down with the departure of Phil Sandoval, but the power is still present in singer John Bush and the guitar of scrappy Dave Prichard. High energy and ample chops are in evidence, particularly in the moody, shifting rhythms of the second side trio of *Aftermatch*, *In the Hole* and *You're Never Alone*. Saint is really into their music on those cuts, and the band's personality shows in the snappy interplay and building mayhem. But this vision and muscular grip doesn't carry through the entire album. Side one is disappointingly ordinary, aside from a couple lively guitar turns by Prichard (*Over the Edge*). Notable also is a steaming bass solo by Joey Vega on **Nomad**'s rousing finale, *Released*. There's talent in this Saint, and one hopes the band can mature into the metal juggernaut that this album suggests lurks beneath the high decibel armor.

THAT'S THE STUFF—Autograph
RCA AFL1-7009
Perfromance: Sweet and hard
Hot Spot: *Built for Speed*
Bottom Line: A junior Van Halen, in more ways than one

That's the Stuff is a big disappointment. Autograph's surprising debut, **Sign in Please**, pleased many and brought on visions of a great new hard rock band. But as **That's the Stuff** shows, these Californian youngsters have settled for a sound directly cloned from their one-time benefactors, Van Halen. Steve Lynch is a helluva guitarist, and maybe he didn't listen to Eddie Van Halen before he mastered all the hammer and yow tricks he puts on his Charvel. Still, his playing on **Stuff** makes him sound like Eddie's little brother. He impresses but doesn't cop a single original lick. Singer Steve Plunkett is another story. Where do you go to get lessons in David Lee Roth?

MIDLINE

HARD AGAIN—Muddy Waters
Blue Sky PZ 34449

McKinley Morganfield, known throughout the music world as Muddy Waters, was one of the greatest of Chicago's bluesmen. He was born in Mississippi and came north in the late Forties, and the blues music he pioneered in a running battle with the equally legendary Howlin' Wolf reflected both the swamp and heat of the south and the bustle and heartbreak of Chicago's southside. Waters wrote some of the greatest and most familiar of blues tunes, and his thick, guitar-based music, with its insistent, pounding beat and hounding wail was an influence on Sixties rock in America and England. In his earlier years he played primitive but effective electric lead guitar, a basic, flailing nag of a sound that was equal parts pain and relief. In his later years he hired other guitarists to lead in his bands, but always, Waters was in control. In the mid-Seventies, under the production guidance of Johnny Winter, Waters recorded several fine albums that are still in print and available at midline prices. The best of those is **Hard Again.**

The album features Waters' last band (he died in 1983) including "Pine Top" Perkins on piano and notable past sideman James Cotton on harmonica. With Winter and Bob Margolin handling lead guitar chores, Waters is in excellent form, singing as well as he ever had on the classic *Mannish Boy* and newer tunes like *Crosseyed Cat*. With Winter shooping in the background, and everyone taking impassioned solos, Waters seemed to be truly enjoying himself, loose in the studio and rocking harder than ever. His cranky guitar can be heard on several cuts, its rhythmic scratch the poignant root to his rougher past. **Hard Again** is testament to this blues great's vitality and to the strength and timelessness of his music. Thanks in great part to Johnny Winter, it remains intact on this and the **I'm Ready** and **King Bee** Blue Sky albums.

Wherever it is, Plunkett's been there and gotten his Master's degree. His yelps, hoots and heavy breathing on *Blondes in Black Cars* are such a rip it's painful. All he needs to do is gain some weight. Still, this band is solid, if a bit wimpy. Perhaps this is only a stage and the quartet can grow into being a tougher and unique band. Until that time, we'll have to make do with this **Stuff**, and, no doubt, watch it climb the charts.

DOUBLE TROUBLE LIVE—
Molly Hatchet
Epic E2 40137

Performance: Energized
Hot Spots: *Flirtin' with Disaster, Gator Country* and *Edge of Sundown*
Bottom Line: New life for an old sound

The South has risen again on **Double Trouble**, a sweaty, four-sided dose of Molly Hatchet's well-worn but still rousing boogie. It's been an up-and-down life for this band of Floridians, from the peak of the late Seventies debut to the valley of the early Eighties when singer Danny Joe Brown split. While it's 1986 and boogie has grown a gray beard, Molly Hatchet is sticking by their guns, firing hard and fast on **Trouble,** and they are still able to infuse their music with energy and enthusiasm. It's no surprise that the rowdiest songs are those from the early days, tunes like *Flirtin' with Disaster* and *Gator Country*, that come alive when guitarists Dave Hlubek and Duane Roland engage in old-fashioned pickin' wars. A long tribute to Lynyrd Skynyrd on *Freebird* is lively and sincere, too. Hatchet tries to get modern on the new *Walk on the Side of the Angels* and more recent tunes like *Stone in Your Heart*, mixing in more commercial beats, synth drones and choral hijinks. What keeps this Hatchet sharp, though, are those biting, baying guitars. When Hlubek and Roland bare their weapons, this set is trouble.

DONE WITH MIRRORS—Aerosmith
Geffen GHS 24091

Performance: Lovely and loud
Hot Spots: *The Hop*
Bottom Line: Revitalized return of New England hard rockers

The "Bad Boys From Boston" have returned with a good record from California, announcing that Aerosmith is ready to rock again. **Done with Mirrors,** done under the supervision of producer Ted Templeman (Van Halen), is a startlingly vital record from a band considered washed up and away by all but their most loyal fans. The original lineup is intact, with Steven Tyler squawking and strutting, and guitarists Joe Perry and Brad Whitford battling and picking some tough tones. Aerosmith continues to walk a hard rockin' line between the r & b

edge of the Stones (*My Fist Your Face*) and the blues thomp and swagger of Led Zeppelin (*Shame on You*), and they succeed in blending the two on **Mirrors** with solid, memorable, riff-based songs. Drummer Joey Kramer is mixed up front in true Templeman fashion, and his confident bashing and splashin' gives the album a crisp, raw sound. Perry, having broken some bad habits, seems to have developed some hard-working new ones and plays relaxed but with vigor. If he and Aerosmith can keep as jacked up as this album, they'll doubtless be rocking for some time to come.

WHITE CITY—Pete Townshend
Atco 7 90473-1

Performance: Inspired
Hot Spots: Most all of it
Bottom Line: Good songs make this "soundtrack" a record to keep

Pete Townshend has become a bit of a renaissance man, what with a novel out, and movies and records and appearances on talk shows. His latest endeavor is a film, *White City*, that he wrote and that is available on videocassette. Naturally it's a musical, and **White City**, the album, subtitled **A Novel**, contains music from it. Fortunately, it's much more than simply music from a film—it may be one of Townshend's best solo albums. There's no arm-swinging power rock on **City**, but there are some of Townshend's best songs in recent memory, from the island lilt of *Hiding Out* to the swaying pop of *Brilliant Blues* and the acoustic centerpiece *I Am Secure*. Townshend co-wrote the rockin' *White City Fighting* with guitarist Dave Gilmour, and it's not hard to hear the song's single potential. There's a current of excitement running through this album that's been missing from Townshend's recent work. Whether that reflects his commitment to this particular project or the rise to another peak in his songwriting skills, one surely can be pleased with the sounds of **White City**.

AFTERBURNER—ZZ Top
Warner Bros. 9 25342-1E

Performance: Fiercely chugging
Hot Spots: *Rough Boy, Woke Up with Wood* and *Planet of Women*
Bottom Line: Coulda been better

In the two years since **Eliminator** took top honors in the video and scorch rock drag races, the men of ZZ Top sound as if they've been reading up on modern mechanics. Musical mechanics that is, for their latest album gets much of its underlying steamroller punch from synthesizers, Linn drums and other electronic effects. The album's *Sleeping Bag* opener is pure electronic burping and belching until Billy Gibbons cuts in and grounds the slumber party with his Texas chain saw guitar. On *Afterburner* it almost sounds as if drummer Frank Beard is being replaced by a machine. Say it ain't so. Nonetheless, **Afterburner** is unmistakable Top, from its chugging grooves to the songs' sweeping chord change hooks, to Gibbons' powerful, piercing, bluesy leads. What keeps this from reaching the rubber-burning speed of **Eliminator** are the songs—while expanding variety seemed the intent, much of **Afterburner** is a rehash of the **Eliminator** formula. Notable, though, are several "dance" numbers and even a ballad, *Rough Boy*, which ends up being the most effective cut. Still, nobody matches this Texas trio in cutting a hard rhythmic course, and with Gibbons' guitar wailing, any Top is better than no Top at all.

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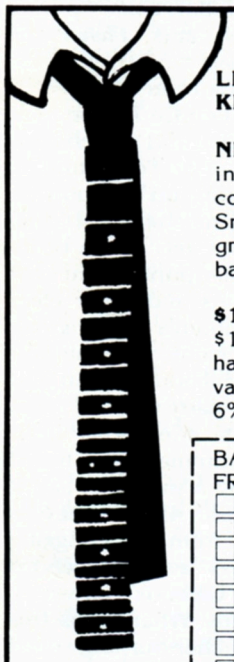

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RANDY RHOADS

Continued from page 52

Ron Sobol

on the back of the neck near the center and the fingers well-arched. The wrist was brought out to be perpendicular to the neck for wide finger stretches and complete finger independence. Every finger of the left hand was used.

ELECTRONIC EFFECTS

Randy Rhoads was a wizard of effects combinations and applications, utilizing an almost infinite number of colors to enhance the guitar's role in Ozzy's music. His pedalboard (which was used both in the studio and on stage) housed the array of boxes and pedals that were frequently an integral part of his musical statements. A closer look at his setup will shed some light on his use of signal processors and the resulting sound. FIG. 1 is a line drawing depicting the appearance of the custom pedalboard. This rendering (and the layout diagram for FIG. 1) shows the placement of the assorted effects. The pedalboard is laid out as follows (see layout diagram for FIG. 1): (Counterclockwise from nine o'clock; 1) Cry Baby Wah pedal; 2-9) indicator lights for effects modes and status; also 2-9) selector switches for bringing effects in and out of the signal path, as follows: 2) on-off switch for Cry Baby Wah pedal; 3) on-off switch for MXR 10-Band Graphic EQ (equalizer, which was generally set for an extreme midrange boost); 4) on-off switch for external effects ("outboard" devices could be incorporated into the pedalboard by patching an auxiliary loop here); 5) on-off switch for master bypass mode (the entire board could be removed from the signal path providing a straight-to-the-amp line; effects could also be held in a standby mode); 6) on-off switch for MXR Flanger; 7) on-off switch for MXR Stereo Chorus; 8) on-off switch for MXR Distortion Plus; 9) on-off switch for echo unit (various echo units were utilized in this system, most commonly a Korg tape echo, though, on occasion, a Roland tape echo was used); 10) Roland volume pedal; 11) MXR Flanger controls: (left to right) manual, width, speed, regeneration; 12) MXR Stereo Chorus controls: (l to r) manual, width, speed (this unit provided a stereo output which split the signal to two different amps); and 13) MXR Distortion Plus controls: (l to r) output level, distortion. (Of all these effects, Randy used the distortion unit most; it was chiefly responsible for producing the thick, overdriven tone associated with his sound. Often, the distortion was combined with heavy midrange boosting from the EQ and/or filtering from the Wah pedal.)

In addition to the main board, an "outboard" rack contained the echo unit to be included. This rack sat to the immediate left side of the board and was brought in and out of the signal chain by means of a switch (9) on the main board. Furthermore, an analog delay (Yamaha or MXR) was sometimes added to the stereo output (dry side) of the MXR Chorus to deepen the "stereo imaging" of the final signal.

An example of a typical Randy Rhoads signal path can be seen in FIG. 2. Notice the stereo split and its subsequent delay processing. 100-watt Marshall stacks (master and non-master volume types combines) delivered the final sound.

It is important to point out Randy's thoughtful and tasteful approach to effects; the processors were always used to add dimension and complement the guitar sound. Sustain, controlled feedback, boosting and filtering, and delay/doubling/stereo simulation contributed to musical statements and never distracted from or diluted the impact of the melodies that originated from his mind, feeling and fingertips. A rare blend of intellect, spirit and physical technique joined with technology.

TONALITY/SCALES

Randy Rhoads composed from one of the most developed tonal vocabularies in hard rock music. Not content to work from one or two scales, he exploited a wide range of scales and melodic patterns (often bordering on the exotic). It would be advisable for those interested in Randy's style to become familiar with some of the "basics" he used. These should be reviewed carefully and played all over the fingerboard in various positions before attempting to learn his transcribed solos. The basic materials are:

1) Minor Pentatonic Scale

This five-note pattern is the most standard pattern in rock music (it has been used in virtually every form of rock from early rockabilly to today's heavy metal). This form is the most common and is based on the bar chord (or power chord) which has its root on the sixth string (see root chord tablature). It should be seen as a scale originating from this chord position. (Ex: *I Don't Know* solo)

2) Major Pentatonic Scale

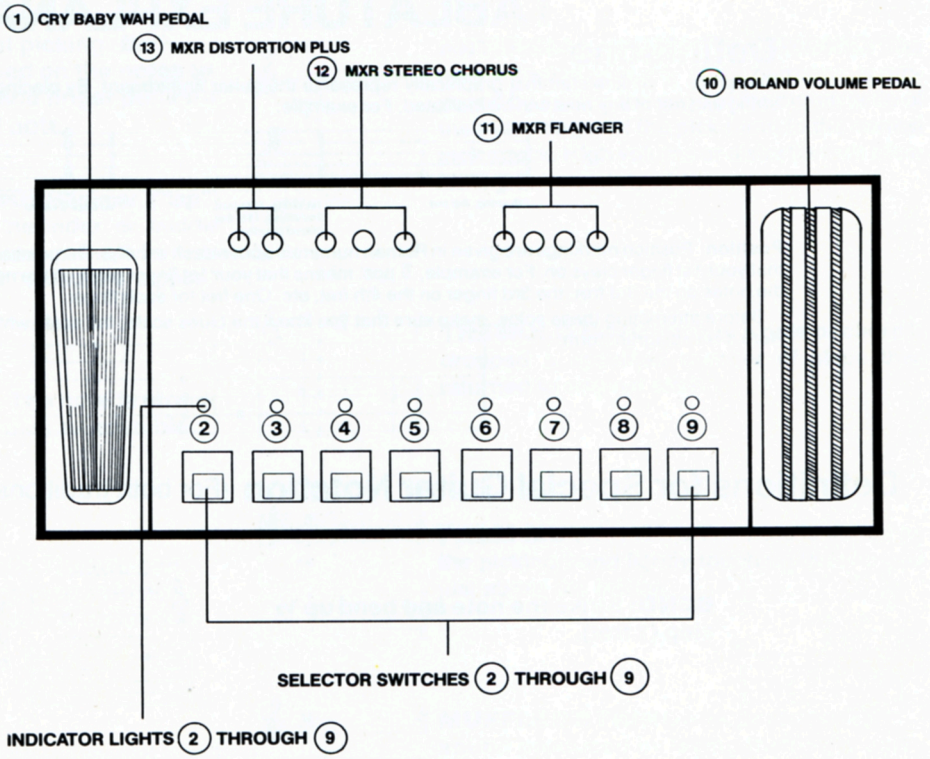
This is the same fingering form moved down three frets to produce major-sounding intervals in relation to the root chord. (Ex: *No Bone Movies* and *Goodbye to Romance* solo).

3) Diatonic Major Scale

The basic seven-note pattern root scale for a major key. Frequently, Randy applied this scale to a minor key; for example, F major scale in the key of D minor—its relative minor key. (Ex: *Mr. Crowley* solo).

4) Natural Minor Scale (Aeolian mode)

The basic root scale for a minor key. Randy would often combine this form with a blues scale for an expanded tonality which yielded more chromaticism. (Ex: *Crazy Train* solo).



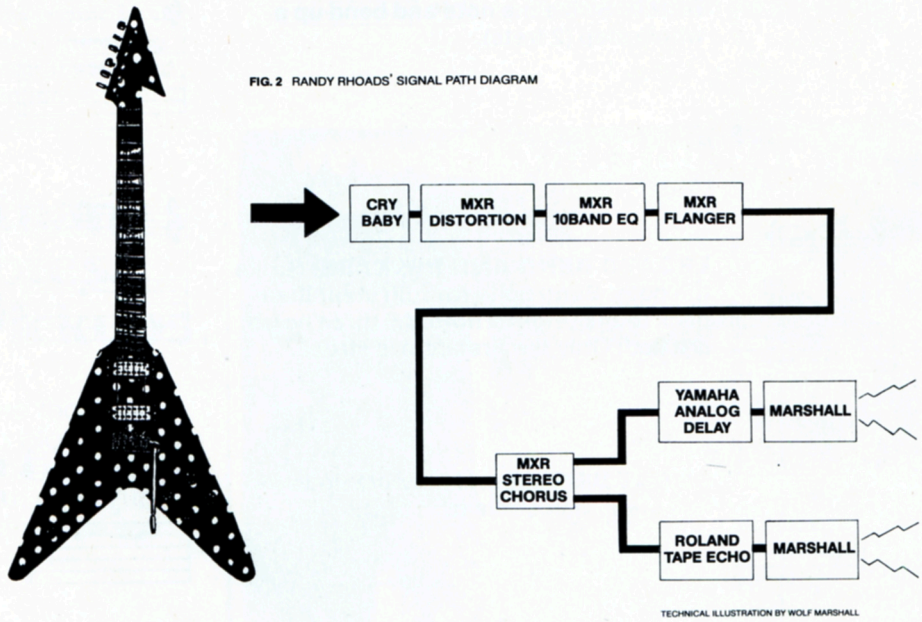


FIG. 2 RANDY RHOADS' SIGNAL PATH DIAGRAM

5) Blues Scale

The six-note pattern is another standard form in rock. Basically, it is a minor pentatonic scale with the addition of a tritone (blue note) interval. This form is often heard in conjunction with the minor pentatonic. (Ex: *I Don't Know* solo).

6) Diminished Arpeggio

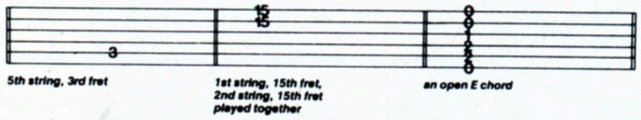
A more exotic pattern which is traditional in classical music—one of Randy's strongest influences. All intervals in this scale are equidistant: three frets away from each other. Note the similar fingering shapes which result from the scale's symmetrical structure. (Ex: *Steal Away (the Night)* solo).

These are but some of the basics of Randy's melodic/harmonic style. It should be noted that he used these scales not only in his unique solo approach but as fundamental songwriting tools as well. Many of the riffs, chord progressions and song structures can be traced back to various scale sources and the organized manner in which these were assembled into viable musical experiences. ■

TABLATURE EXPLANATION

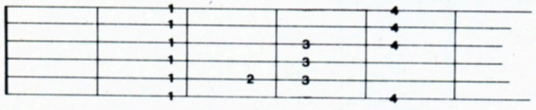
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

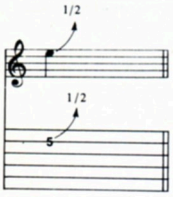


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

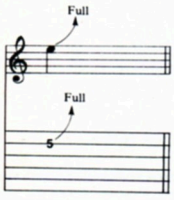
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



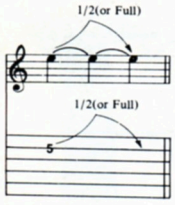
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



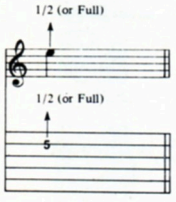
BEND: Strike the note and bend up ½ step (1 fret).



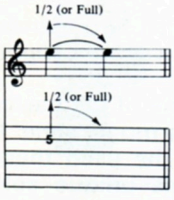
BEND: Strike the note and bend up a whole step (2 frets).



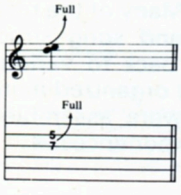
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



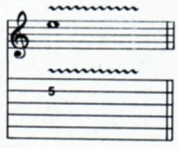
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



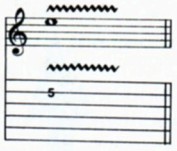
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



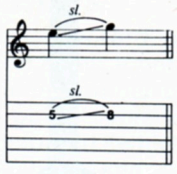
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



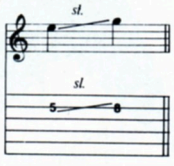
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



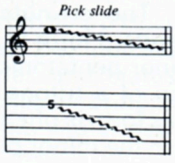
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



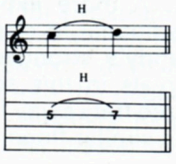
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



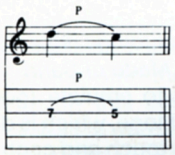
SLIDE: Same as above slide, but the 2nd note is struck.



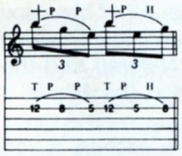
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



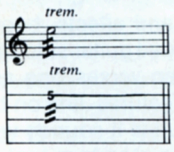
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



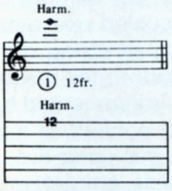
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



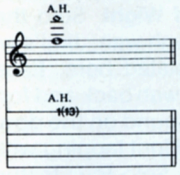
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



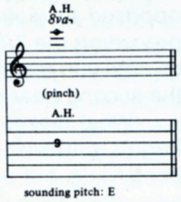
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



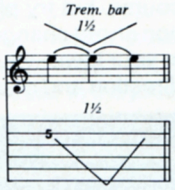
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



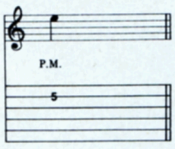
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



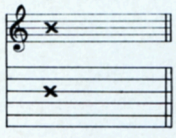
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



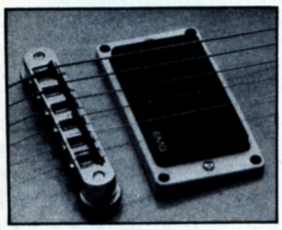
TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.

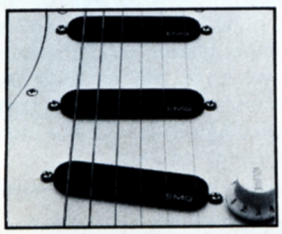


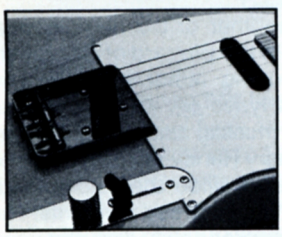
PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.

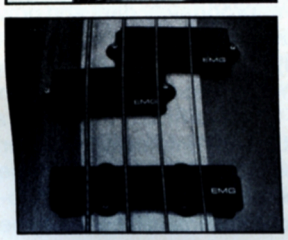


MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.









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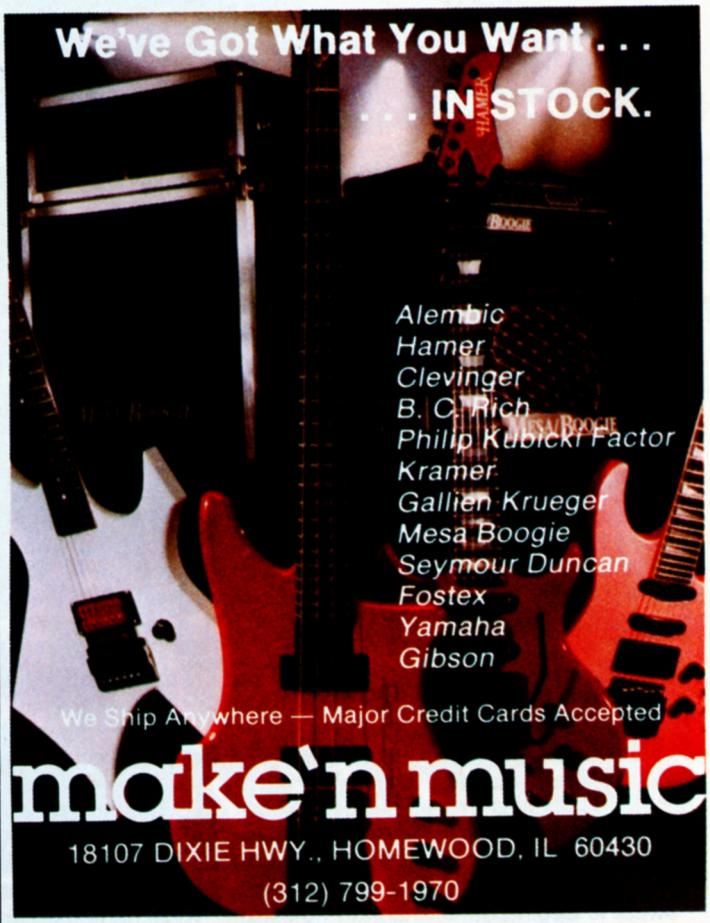

PERFORMANCE NOTES

opposed to quarter notes in the 4/4 bar preceding the 7/8 bar and continue to do so until you reach the next hit, which is on the second beat of the following bar.

What makes this guitar solo great is Page's phrasing. Its guts are basic Am pentatonic, but notice what a twist it is to take advantage of using the F note over the Fmaj7 chord. It seems obvious of course, but try playing over the solo section chord changes with and without the F in your ideas; you'll find it gives a sense of direction and connection when used well.

Dennis Callahan /Pix Int'l

STAIRWAY TO HEAVEN

Take your time with this song, despite how familiar it may be to you. So many subtleties are exposed when you bury yourself in the music.

The recorders arranged for guitar become a succinct and interesting part to play, as it turns you on to how nicely written it was. So that you can play through the song continuously, work it out on electric guitar, using a soft round sound so as to not upstage the acoustic guitar. Study the part and try to understand the voice leading and how it relates to the chords. Always avoid learning music parrot style.

For playing the acoustic part, I would suggest holding a pick between your second and third fingers. You may care to use it for the bridge section, otherwise finger picking is recommended. Concentrate on defining clarity at all times, especially where the descending bass is involved.

The bridge section with the meter changes, just before the guitar solo, has some rather intricate work for the electric guitar. This is a typical case of how something natural to play appears difficult by virtue of the necessary notation. Pay close attention to notes that are tied; the execution is crucial to the right feeling. Incidentally, the transition from the 7/8 bar back to 4/4 is strange and hard to feel, so don't sweat it. Begin counting eighth notes as

Apply this "Root Note" thinking to any chord progression and you will notice the difference. This solo is not very difficult, so once you've got it together, think about how it's phrased and let those ideas help broaden your playing style.

Kenn Chipkin

ALL ALONG THE WATCHTOWER

This has to be one of Hendrix's most inspired and magical tunes, from the arrangement to the instrumentation to the incredible guitar and vocal performances. The first chord accents in the intro are deceptive and can easily be misunderstood. The downbeat is found on the second hit of the C#m chord, not the first, as Mitch Mitchell's drum riff helps to confuse the matter. This is especially true at the cymbal crash at the end of bar four, which is on the upbeat of four and not the downbeat of the next bar, which would be more common.

Notice that the primary rhythm guitar is a 12-string acoustic, fattened up with a pound of reverb. This part, which was played by Dave Mason, is notated in its entirety throughout the arrangement. Jimi's choice of acoustic guitar plus the use of congas and other percussion are examples of what makes this tune unique. Jimi adds to Dave Mason's spark by playing small rhythmic statements behind the vocal, demonstrating techniques which he used in many tunes, including *Like a Rolling Stone* and *Castles Made of Sand*.

Something to try to emulate (good luck) is Jimi's beautiful tone, which is due in part to his incredible touch and control. As always, Jimi is using a Stratocaster through Marshall amps. All of his soloing is based on C# Pentatonic Minor with the addition of the $\flat$5 (G Natural) and the 9 (D#). He generally used the 9th in the higher octaves only.

Jimi's second solo section is really four eight bar solos, all of which display very different moods and effects, beginning with a slightly echoed guitar solo similar to the one between verses one and two. The second solo features Jimi on the seldomly used slide guitar. It sounds very much like a 12-string in standard tuning, as all the notes are doubled one octave higher. This could be a six-string guitar, overdubbed, but it's hard to tell through the flood of echo. This is augmented by a more obvious overdub, notated as Fill 1. When Jimi performed this song live, he forfeited the use of a slide, emulating his overdub effect with the use of triads as on the live album, **Isle of Wight**. Solo three combines echo with wah wah. Jimi's wah manipulations are notated here. Essentially he is rocking the wah back and forth, closing it for a trebly sound on the downbeat, similar to normal foot tapping with a few minor deviations. Solo four features more of a rhythmic guitar approach, utilizing small chord voicings with a 9th interval.

The bass playing provides still another mystery, as the identity of the bassist is not labeled on the record. Jimi is known for having played the bass parts himself on many tunes from **Are You Experienced?** and **Axis: Bold as Love**. It's my opinion that he's playing this one as well, as the playing is very guitaristic and hyperactive. It's also incredibly creative and rhythmically supportive. It, as well as all of the guitar parts, should be studied and consumed as a lesson from one of the most creative musicians of all time.

Andy Aledort

MR. CROWLEY

This is another of the neo-classical genre pieces in the Blizzard of Ozz repertoire. Its brooding minor modality and dark mystical lyrics set an eerie atmosphere for the musical statements therein. An extraordinary Randy Rhoads solo and "outro" (coda) provide the listener with some of his finest recorded moments. The guitar tone is appropriately dark and powerful with heavy distortion and EQ (boosting the mids) resulting in a penetrating sound with incredible sustain and punch.

*1) This fill uses mixed modes in a rather smooth and unaffected manner. The overall tonality is D minor and the line runs its course from D Phyrgian to D Aeolian. The trick to accomplishing this type

of polymodal approach is to be conscious of resolution and rhythmic stress. This means to start the line on a strong chord tone (in this case, the root D) and to resolve the wandering melody to its logical destination C (root of the next chord). Furthermore, each main beat bears a pleasing tonal relationship to the underlying Dm chord. The line's sequential nature further contributes to the structural unity.

*2) The opening solo riff is a standard blues pattern applied to a D minor tonality. Strive for relaxed smoothness and practice this phrase slowly to build technical confidence. The descending line over the Bb chord uses the D pentatonic minor scale in sequence exclusively.

The solo makes use of combinations of D minor and D pentatonic modes in scalar and sequential forms. Bends and finger vibrato are tastefully applied to crucial cadences which adds to the drama and pathos of this statement. Be aware of phrasing details, particularly in regard to the movement through scalar passages. Hammer-ons, pull-offs, slides and expression markings (vibrato, staccato and accent) contribute to the overall mood of the solo.

*3) Two-guitar harmony. The parts combine parallel motion with some degree of independence (arpeggios contrasted with scales). Part I is scalar, part II has some skips in its melodic contour.

*4) The "outro" solo begins with briskly executed arpeggios which spell the notes of the background chords. The principal here is to follow the established pattern of the first bar in each measure. Notice the smooth voice-leading (movement to the nearest chord tones)—a very classical concept.

*5) F major (Ionian mode) used against a $B^{\flat}$ major chord resulting in a Lydian sound. Observe all hammered notes carefully. They will make the passage easier to play and will facilitate proper phrasing.

*6) Series of trills emphasizing the D minor (harmonic) mode against A (the dominant chord). Notice the transition to D Aeolian mode in the conclusion of the phrase. It is all on one string.

Wolf Marshall

YYZ

This is a song that takes us through a variety of distinct feels and tonalities. We can attribute these mood shifts to the use of alternate time signatures, tempos and scales. Immediately striking is the rhythmically complex intro figure. The phrase is more easily felt in groups of ten beats. It is thus notated in 10/8 as opposed to 5/4. Treat the 16th note as you would an 8th note, playing the second 16th on the upbeat with an upstroke.

The fermata markings (𝄐) above a note signify that note should be sustained. When it is above a rest the silence should be prolonged. Since the length of the fermata is not in time, it would be helpful for one band member to cue when to come in and out of a phrase. The tempo of ♩ = 116 at the top of page 66 is an approximation and should only be used as a reference as these phrases are too short to establish a solid tempo. The choice of fingerings is important in retaining the nuances of a riff melody. Note the melody that comes in at the 21st bar of the 4/4 section. By playing it all on one string it enables you to slide, hammer-on and pull-off, giving more unity and character to the phrase. The range of melodic scalar material can be seen as a compressed textbook of progressive rock. Particularly notable is the tritone in the opening riff, the C# Natural Minor scale starting on the leading tone at the 4/4 bar of the intro, the shift between the F# Minor and A Minor Pentatonic riffs at the first 4/4 vamp section and the melody and solo that occur between the B and C chords. The solo is derived mainly from the E Harmonic Minor Scale, using B and C as the root notes respectively. Using the fifth and sixth scale steps of the Harmonic Minor to build new scales and melodic ideas has been used in jazz for decades. Rush must be applauded for their efforts to stretch the rock vocabulary.

Peter Seckel

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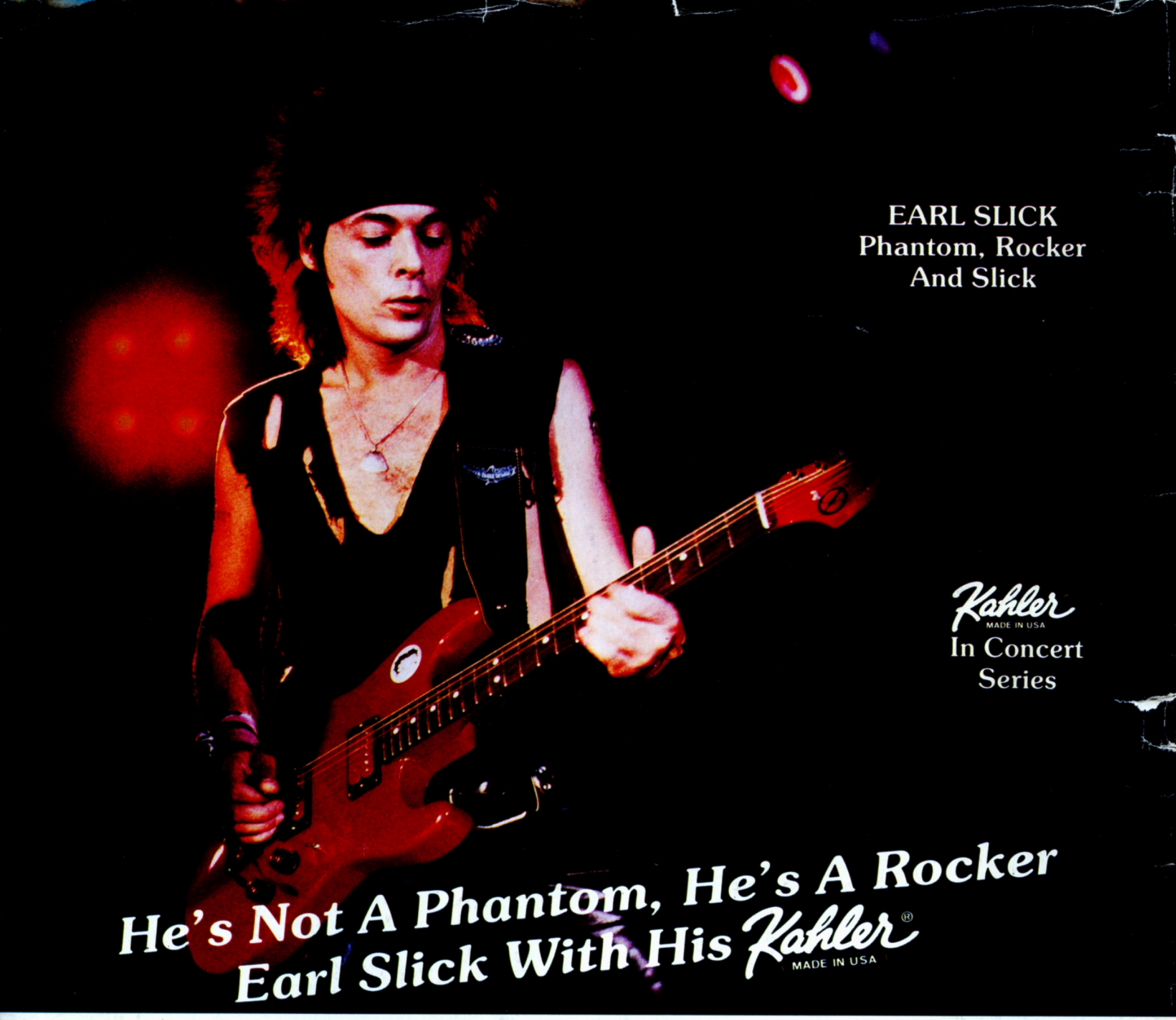

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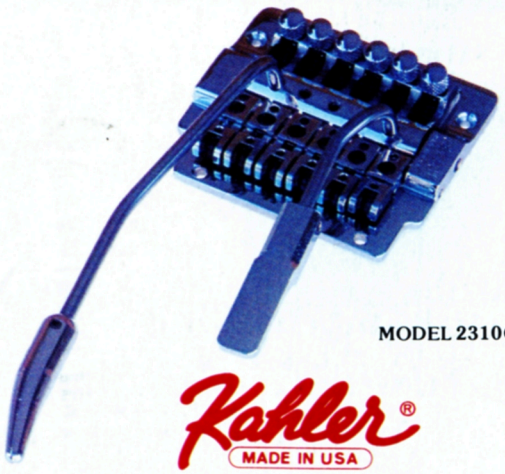

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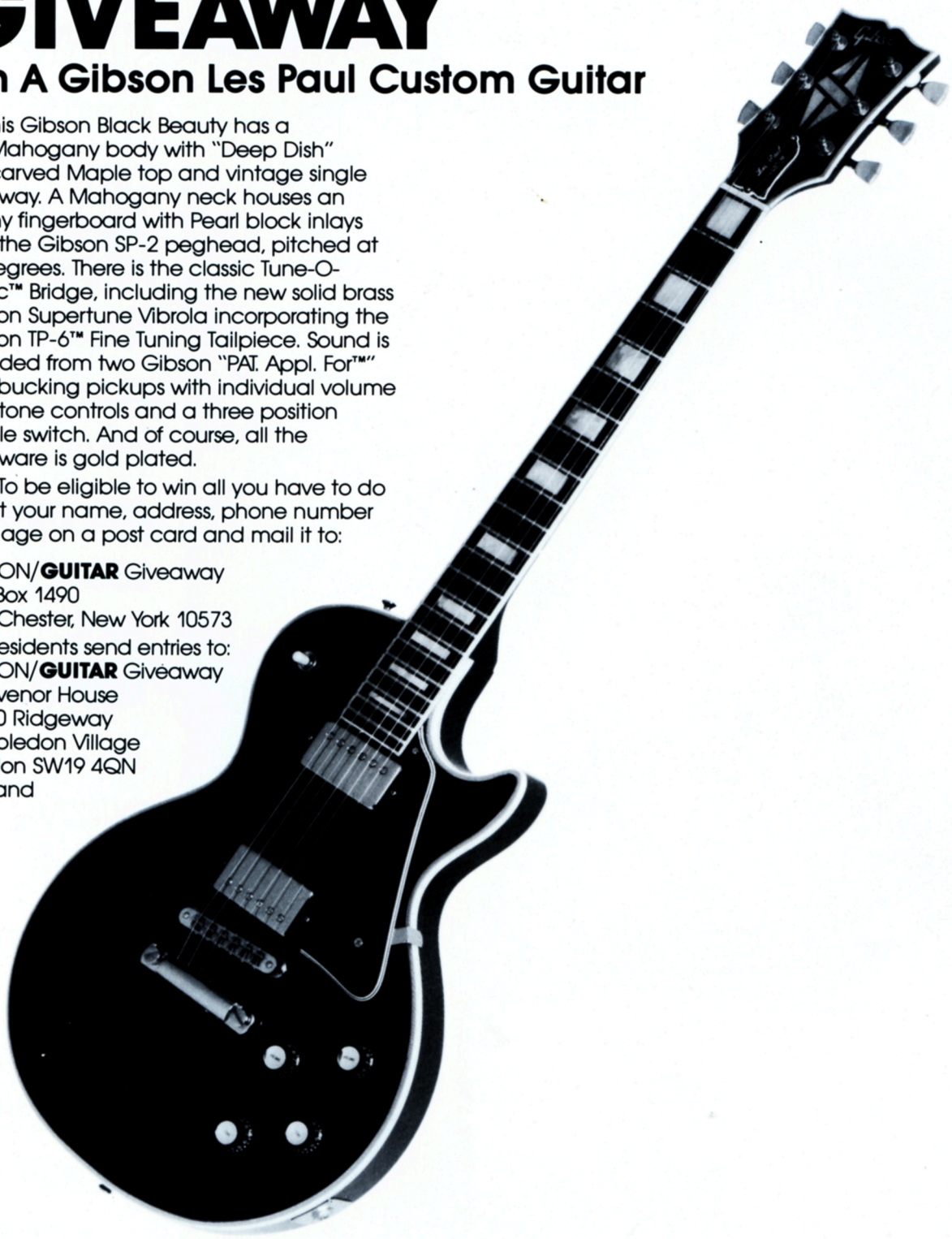

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